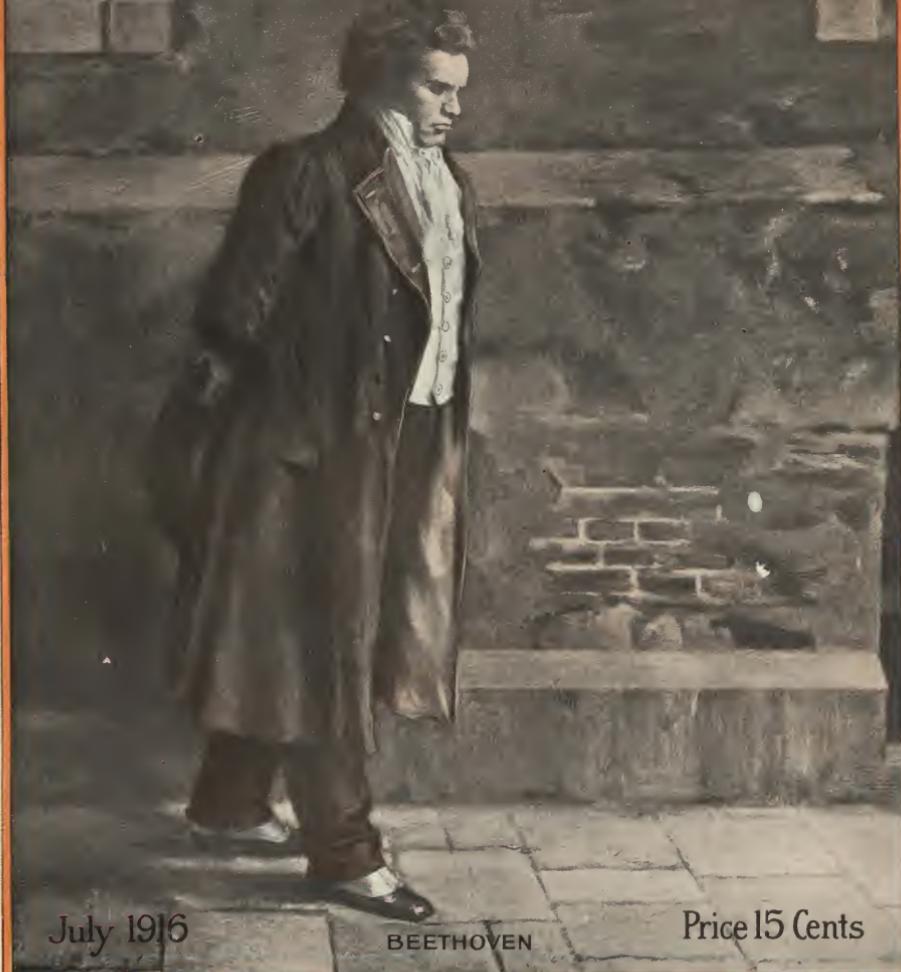


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Presser's Musical Magazine



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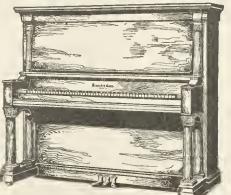
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THE ETUDE

JULY, 1916

VOL. XXXIV No. 7



What One Woman Did



Music and the Incorrigible Child



FAR up in the extreme northwestern corner of the United States is the city of Bellingham, Washington with thirty thousand or more residents. There, three thousand miles away from the American music centres of yesterday, a woman has established an orchestra which has attracted wide attention. This band of players was organized five years ago and now numbers eighty performers. Many of the members owe their musical existence largely to Mrs. Davenport-Engenberg, the founder and conductor of the orchestra. At the concerts this year compositions of many great masters were included; among them the Schubert "Unfinished" Symphony, the Beethoven "Egmont" Overture, Lohengrin "Vorspiel" (Act III).

Nothing could be more indicative of the shifting centres of musical interest in the United States nor of the diversity of musical activity. The standards of musical culture in Boston, Chicago, Philadelphia, New York, Baltimore, Cincinnati and St. Louis are higher than ever before. The "fête" East is by no means an extinct volcano as far as musical accomplishment goes. But a still more significant sign of our great progress in the art is this very diversity of interest. A map of Western Europe looks strangely small when superimposed upon that of the United States. The denser population fostered musical taste. The Boston Symphony Orchestra, play as industriously as it will every day in the year, can serve but a very small number in our great population spread over a country of vast distances. The only solution of the problem is the development of local centres of interest such as Mrs. Davenport-Engenberg has founded with her orchestra. Local music teachers, the local church, the local choral society, the local music club are in their way doing quite as much for the great musical advance in America as the Boston Symphony Orchestra or the Mahler Chorus of Philadelphia.

There are thousands of people of the East to whom the city of Bellingham is a mere name. These people like to think of themselves as educated. Yet they would be the last to do just what Mrs. Davenport-Engenberg has done and lay the blame to lack of resources. Mrs. Engenberg made her own resources and there is no reason why what she has accomplished in a city of 30,000 people on the coast of the Pacific could not be accomplished in scores of other cities all over the country.

The Settlement Schools of America have in a quiet way been confronting some of the most significant problems in our musical work. During the last twenty years these schools, often working in what more fortunate people call the slums, have produced extraordinary results. Genius is often a synonym of work and the people with little means expect to work far more than the rich.

Mr. David Mannes, was for years the head of the leading New York Settlement Music School. He is an artist of distinction and a man of splendid sincerity of purpose. In an interview printed in the New York *Evening Post* he tells of the wonderful effect of music upon incorrigible children.

"I have watched the entire nature and action of a child being remodeled through music. Through the proper study of music, the incorrigible child has become tractable, because his mind has been turned into channels of mental and spiritual interest. The child of the incorrigible type is one in whom ideals have been crushed or suppressed (and this type of child of course appears in luxurious homes just as he does in slums). This unmanageable child is called 'bad'—which means usually that he has a vivid enough personality to be 'good' if his energies can just be turned in the proper direction.

"Music is one of the greatest aids at such a time in a child's development. Music furnishes him a personal ideal which is not selfish, which is not aggrandizing—for there is a subtle influence from art's expression which helps the human being to realize a personal ideal. Merely listening to music will not develop this ideal; the child must play on some instrument. And it is very wasteful to wait until an energetic child becomes unmanageable before this great influence of music is resorted to."

At a recent convention of the Music Settlement Schools held in Philadelphia, Mr. Mannes was one of the speakers. He laid great stress upon the fact that music itself is the real refining force in the lives of the children who attend the schools. Music carries idealism into the homes of the students. Music brings the golden sunlight of one of the greatest blessings given to mankind, not alone into the dark corners of dismal homes, but to the inner chambers of souls made sombre by misfortune and economic oppression. Surely Milton was right when he said "Sweet compulsion doth in music lie."



Could You Organize a Similar Orchestra in Five Years in a City of 30,000 People?

THE ETUDE

Success Guides for Young Teachers

By G. M. Greenhagh

HERE is a set of rules and suggestions which one teacher has found so helpful that we reproduce them. It would pay many a young teacher to have them copied and hung up in the music room.

I.

THE FIRST IMPRESSION.

Make the very best possible impression at the first lesson. Make the pupil understand that you are a friend who is ever ready to assist when the rough places come.

II.

MISP YOUR OWN BUSINESS.

Your business is to teach the pupil, not to criticise the former teacher. Those who lampoon, evaluate or "threw mud" at others are always suspected of having similar weaknesses.

III.

DON'T PROMISE TOO MUCH.

You cannot estimate what you can do with a new pupil. One man can take a horse to water, but ten men cannot make him drink.

IV.

AVOID TOO DIFFICULT MUSIC.

Give studies and pieces within the grasp of the pupil. Too difficult music has been the bane of many a career.

V.

UNDERSTAND YOUR PUPILS.

Insight as to the pupil's character, tastes, whims and habits; sympathy with his desires and ambitions; tact in inciting him to work are a very considerable part of the teacher's equipment.

VI.

STUDY FACIAL EXPRESSIONS.

The face is a barometer of the pupil's interest, his grasp, his nerve control and his pleasure. Make yourself sensitive to his facial expression.

VII.

BE WHOLLY CANDID ALL THE TIME.

Your pupil must come to know that everything you say is the truth and nothing but the truth. Children are especially sensitive to flattery. To say a piece is well played merely to encourage a pupil who plays indefinitely is a very bad policy.

VIII.

GIVE DEFINITE INSTRUCTION.

Never let the pupil leave the lesson without some definite advice, some definite task, some definite ideas of a new subject or a new aspect of an old subject. By this your pupil's interest is kept afloat. Avoid the use of "don't." If for instance your pupil is playing too loud, say, "Please play that a little softer," not, "Don't play that so loud." One is a correction—the other definite advice.

IX.

BE CONSTANTLY ALERT.

Keep yourself in such physical condition that every lesson is full of the best you can give. One sleepy lesson is the couch upon which many other sleepy lessons may repose in the future.

X.

MAKE FRIENDS AND KEEP THEM.

The teacher must receive the fullest confidence from the families of his patrons. To be respected all that is needed is to do those things which command respect. One violation of friendship, one word spoken to injure another in order to secure slight temporary personal gain has cost many a man his future. Music teachers are realists, they know that it is better to together that the man who deliberately tries to snare another—the hope of gaining himself, is doomed. In making opportunities for yourself make opportunities for others. Stealing another's opportunity or his good name is just a little bit worse than stealing his watch or his purse. If you wish to stand well in your profession look out for the other fellow and help him along.

A Practice Hour Filled With Pleasure

By C. W. Landon

The Part the Piano Should Play in Musical Education

By J. Catherine Macdonald

[Miss Macdonald is an instructor at the Institute of Musical Art and an assistant at the Teachers' College in New York. She is one of the most significant figures in music teachers.—EDITOR OF THE ETUDE.]

This practice hour may seem ten minutes long or ten hours long, depending upon how the hour is spent. Whether practice is a pleasure or not depends upon interest and interest alone. Teachers seek so-called pretty pieces and hope thereby to gain the child's interest. That is only one way in which interest may be secured. There are many others. Naturally, the child is interested in hearing it sing more than by ugly things. However, if this is the only path to interest the child will soon lack in the appreciation of his practice.

The study of phrasing may be made a center of interest even with very young children. Children like to pull things apart for the sake of getting a kind of inner knowledge. Such phrases could so well learned that there is no feeling of hesitancy at all. Try to bring out all the emotions in the music of the child in study, his determination, his persistence. Make his practice a game—a game to be won by will-power. Show him the delights of victory. Give the pupil a definite task to be accomplished. Do not say merely, "Practice this piece, and if you practice hard you will get it all right." If the pupil says, "I would give anything to be allowed to play the piano," tell him this word, and tell him that if he will give up one of a few of the trivial things he is doing all the time the piece may be easily learned.

Cecil Sharp, the well-known collector of English folksongs, says that if children could only sing these beautiful melodies of all lands for three years before being taught anything about the science of music of the art of handling an instrument, that piano teachers would have musical people to deal with. But until such an ideal state of things exists we ourselves must be the ones to make the children musical; as far as that is possible. The question is—how?

This is really not quite so difficult a matter as some are inclined to believe. For one thing, it is perfectly practical to insist on a child's *listening continually* while he is playing. It is amazing to think how much this simple principle is ignored at the piano. We talk largely about concentration—but what do we teach the children to focus their attention? Usually on the notes, on the keys of the piano and on their own fingers. But how often do we insist on their listening to the sound? This is the first to be learned, the beginning of what has always been demanded to teach him to sing. It is perfectly possible to teach this in connection with ear training—in fact, that is the only sensible way to do it. Teach the sound first, the symbol next, and the name last of all. And just as they are taught short words and syllables first, and letters later on, so should they be taught short phrases (or rather motives of two or three notes) first, and the single notes later on.

This manner of teaching to read, however, is rather too slow to suit the average parent. So it is sometimes advisable to give the children words to spell by means of notes—a game used by many teachers with very quick results. One must be careful, though, to explain this to the children as clearly as possible.

No answers to these questions will be sent privately under any consideration whatsoever. The reader must wait until the next issue of THE ETUDE for the answers.

1. What is a quaver?

2. What great Shakespeare play was set to music by a German composer only 18 years old? Who was the composer?

3. Are the themes of Brahms' "Hungarian Dances" original with Brahms?

4. Why is Haydn's *Surprise Symphony* given that name?

5. What is the meaning of the word "Leitmotif"?

6. Give the names of four wood wind instruments in the modern orchestra?

7. What is a pentatonic Scale?

8. Give the Italian musical terms for the following words: soft, loud, very fast, very slow, lively, sweet.

9. What instrument did Henri Vieuxtemps play?

10. Who was the greatest composer of Denmark?

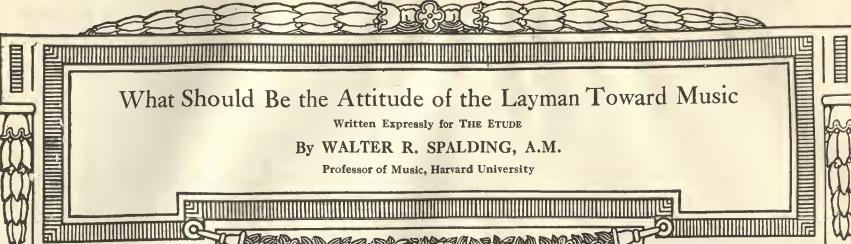
THE ETUDE

What Should Be the Attitude of the Layman Toward Music

Written Expressly for THE ETUDE

By WALTER R. SPALDING, A.M.

Professor of Music, Harvard University



(Professor Spalding sounds an important note in this significant article. It was Bismarck who foresaw that music, of all the arts, was the one which would bring unity to the German nations. Professor Spalding feels that music will solve the important problem of helping us absorb the great masses that come to us from over the seas.—EDITOR'S NOTE.)

Before setting forth certain suggestions in regard to this question, let us be clear as to just what is the import of the terms "layman" and "music." By "layman" we mean any member of the body-politic, man, woman or child, who is not practicing the profession of a musician as a wage-earner, but who, we may assume, wishes his life to be as well rounded as possible and to have at his disposal all available means for mental and spiritual pleasure, refreshment and stimulation.

It is not too much to say that man is born with electricity. Music is acknowledged to be the universal language of the soul, and to be a means of intimate emotional expression created through centuries of experimentation from the natural forces of rhythm and sound. Music may likewise be considered a great phenomenon, like the ocean or a sunrise. It certainly is elemental, consisting, as has just been stated, of the natural material as found in the air, its sense of motion being at the bottom of everything; and sound; and ever since there were human beings on the earth this material has been used as the means of expressing, however crudely, their physical emotion, joy and sorrow, and, above all, their ideal longings and aspirations.

Music's Vast Appeal

Every human being with a pulsating heart must be stirred by the rhythmic vitality of music, and all men tend to like pleasing sounds. Just as we like to look at the green grass and the blue sky, so we like to hear the most beautiful of music. This is the best sense of that term. Love or human sympathy is the generating cause for the existence of music, love in all its aspirations and influences; and the eternal nobility and validity of music is shown by our acknowledgment also that God is love.

We are now in a position to suggest what the relation should be between the layman and the world of music and form of human expression; that is, what the attitude should be toward it. Evidently one of the most enthusiastic and reverent love of intelligent appreciation of the great geniuses who have developed it; of appreciation of the transcendent joys and deep sorrows and longings which are recorded by these means, and of keeping hunger to become more and more capable of being touched and uplifted by its divine and mysterious charms. This statement needs no proof, for it is the keynote of some of the most eminent writers who ever uttered by Milton, Shakespeare, Shelley, Wordsworth, Schiller, Browning, Pater, Thoreau, Carlyle, Emerson, Whitman and Nietzsche.

In the modern world, with its whirling rush of activities and its numerous inventions for entirely novel adjustments of man to his environment, the still, small voice of music has often become drowned out. We are far from the Greeks in our appreciation of the moral and social value of music, and even deficient in that enthusiastic regard in which music was held in the Elizabethan times, when every one who pretended to be a man of cultivation or a gentleman could sing at sight his part in a glee or part song. If we are ever to become well-adjusted to a merely materialistic nation, given over

to the development of our natural resources and to making money—and I grant that all this had to come first—we must cultivate in a more systematic and enthusiastic manner than heretofore the arts, and, above all, the art of music, which provides the best nourishment for our emotions, imaginations and souls; and I submit that such an attitude toward music on the part of every citizen of our country would have distinct practical advantages.



PROFESSOR WALTER R. SPALDING.

Is Music Destined to Erase the Hyphen?

One of the most burning questions at present before America, as every one is aware, is how can some more genuine "esprit de corps" be worked out between the millions of foreigners, who come every year to our shores, and the Americans who have been in this country for several centuries and have developed the country and its present greatness? We should blame them for not recognizing themselves as Americans, they might with our national life and customs, and yet we forget that, with very few exceptions, there has as yet been instituted no national movement to provide these newcomers with one of the factors in daily life which they consider absolutely essential to their well-being and pleasure. The Italians, Russians, Poles, Hungarians, Hebrews, and so on, consider that music is an important factor in their life, but the majority of a well-rounded existence, as shown for the food, clothing for the body and food for the human machine. They have had it in some form or other for centuries in the lands of their birth. When they do not find it

in this country they are starved, and hence become ill-humored, discontented, or at any rate fail to do their best work because the highest portions of their being—their sympathies and emotional natures—are starved. Music is the most directly moving, the most cooperative, the most sympathy-inspiring, of all the arts, and nothing, I submit, would solve the immigration problem quite so well as to have all the large cities, with their cosmopolitan populations, institute a scheme of giving the newcomers rudimentary training in music providing, that is, for this irrepressible craving on their part just as definite means of satisfaction as we provide for other needs in our schools, parks and hospitals.

The Natural Refreshment for Tired Minds

A more intelligent attitude toward music on the part of laymen would also tend to a fairer estimate of just what a composer is and what should be the feeling toward the many and oftentimes perplexing compositions of the day. We often hear business men, who realize quite fully the importance of music, the most natural means for refreshment and change of mental activity, acknowledge that they cannot make head or tail of modern music, and so we find moving-picture halls and our vaudeville shows strengthened with countless citizens who oftentimes are spending their time and money on what, even at best, is a very low-grade kind of music. Modern music has become a very subjective art; I grant that it requires for its proper appreciation is the same amount of natural concentration, sympathy and enthusiastic cooperation which every business man will give to golf, billiards or to a "best-seller," and the power to appreciate music will far more richly repay effort. *A propos* of the subjective trend of music an anecdote of the famous artist Whistler, is always opportune. This genius, when to one of his pictures the following objection was made by a well-meaning but rather misguided art patron:

"Oh, Mr. Whistler, I never saw a sunset like that."

The famous American painter replied, "No, madame, but I don't wish you to wish that."

If modern music is sometimes difficult to understand, let us laymen remember that the necessity for a suspended judgment before we pass or condemn. He should first ask himself, D. Y. I. understand it? and if any one retorts, "Yes, but understanding implies mental activity," the valid modern reply is that rest is merely a change in activity and not a cessation.

The best refreshment in our modern world, is gained by "putting our minds on something," and by allowing them to lie fallow like yellow pumpkins in a sunny field. Let these placid souls once acquire the habit of attending regularly symphony concerts or good operatic performances and recitals of songs or piano-forte literature, and they will receive a tonic and refreshment which, after a short time, they will acknowledge is an indispensable part of a happy, efficient and well-rounded human existence.

Readers of THE ETUDE are aware of its policy to bring the meaning of music to laymen as clearly as possible to our American public. Unless music becomes a part of everyday life our musical endeavor has failed. The foremost men of the hour are the first to recognize the significance of music. ETUDE readers should advertise this great truth in their conversations with thinking laymen.

The Most Subtle Secret of Success

By Ben Venuto

"Why is it that some music teachers, thoroughly competent and well equipped, faithful in their work, and above reproach personally fail nevertheless to attract or to retain pupils and never at any time have a good-sized class?" This question, or its equivalent in other words, has been asked many times of the editor of this and other musical periodicals, but in every case they feel constrained merely to admit the fact without venturing an explanation. The teacher's finished product is his pupil. One must be interested in each pupil personally as a human being, and keep in mind not only the technical progress of that pupil, but what that pupil personally wishes to accomplish with his music, or what part it fills in his life. This may be discovered with a little tact, without any questions of a meddlesome or impertinent nature, and will be of the very highest value as a guide to the teacher in governing the pupil's course. Then, again, the pupil who is led to feel that the teacher is securing his own plans and ambitions will be a loyal pupil, and will prove soon a walking advertisement for his teacher—the most effective means possible for a growth in numbers of his class.

Of course, there are thoroughly conscientious, etc., who fail, there are two types: The first includes those who regard (perhaps unknown to themselves) the use and thorough completion of some more or less excellent course or method, as their end and aim with pupils, and the pupils themselves as so much necessary raw material, those who fit well into the course being highly satisfactory, and those who do not, troublesome and vexatious. (Of course, one might object that failures arise also from a teacher having no properly graded course and beating about in a haphazard and experimental manner, as such a teacher could scarcely be said to be "thoroughly conscientious," that failing out of the range of this discussion.) The second type of competent but unsuccessful teacher includes those who go through all the motions of good teaching, so to speak, but are inwardly rebellious at their occupation and feel that they were really cut out for concert performers, orchestral conductors, composers, or what not. If one does not believe in what he is doing, no matter how careful he is as to outward expression, it will show itself in one way or another in his attitude to those around him, and will repel. As Confucius said in a similar case: "How can a man be concealed? How can a man be concealed!"

There are many causes which may lead to very limited success in the calling of a music teacher; for instance, lack of patience and courtesy, eccentricity in dress or behavior, poor business management, but all such causes are evident to the public and often to the teacher himself, if he looks at his case frankly. Where none of these plain and evident causes exist, I feel sure that the secret of success lies in attending to those points which I have just been discussing.

The Live Teacher—Am I One?

By Herbert William Reed

The live teacher:
Continues to study.
Keeps up his practice.
Reads the music magazines.

Informa himself on other topics.
Belongs to the state association.

Teaches in a local organization.
Has an interest in civic movements.

Pays his poll tax and is an eligible voter.
Keeps his name before the public by advertising.
Boasts his work by having his pupils appear in

conducts a choir, a choral club, or an orchestra.
Adopts himself with his chosen religious denomination.

Is on congenial terms with the public-school superintendent.

Finds time to write occasional articles and notes for the local paper.
Collects all bills promptly and pays his own debts the same way.

Teaching the Use of the Bass Clef

By Russell Carter

Practice the Hard Parts Separately

By Ida Kennedy

TEACHERS of the piano complain frequently of the difficulty in bringing pupils to a working knowledge of the bass clef. The real difficulty lies in the fact that they are ignorant of its historical significance, and persist in regarding the so-called "treble" and "bass" staves as two distinct things, whereas they are really but two parts of one staff. For the benefit of those who have experienced this difficulty, the following lesson outline is given. Its usefulness has been proven by the results of several years' teaching of piano pupils and of pupils in the public schools in the grades where the use of the bass clef is necessary:

A Lesson Outline

Many hundred years ago people had no means of writing music, and the only way that new tunes could be learned was by hearing someone play or sing them, and then imitating the sounds. Finally, someone thought that if little marks were placed above the words of a song, they might show whether the singer was to sing high or low. These marks were called "neumes" and looked something like this:



The difficulty in their use lay in the fact that unless the singer had heard the tune before he did not know how to sing it up or down to go, and the means were of some help because they served at least as a *reminder* of a tune. After a long time, someone else had the idea of drawing a line across the page of music and writing all the neumes belonging above some one letter—say middle C—above that line, and all the other neumes below it. When this was done, musicians soon saw that it was much easier to teach help in reading the position of the neumes, several lines were added for help, and so lines were added until music was being written on a staff of eleven lines. It was difficult to read from this staff, because there were so many lines that the eye became confused in trying to follow the notes—particularly those that were in the middle of the staff, and thus it came that another change was made, and the middle line was left out, leaving two groups of five lines each. The erased line is the one which we now call Middle C, and it is called "middle" because it occupied that position in the old great staff of eleven lines—not because the key to which it belongs is near the middle of the modern piano.



If we place the finger upon the first added line above the bass staff we have located middle C, and we can count the lines and spaces downward to find the letter names of the treble staff. If we point to the first added line below the treble staff, we are pointing to the same middle C, and by counting upward we may find the letter names of the lines and spaces upon that staff.

Teach Bass and Treble Clefs Together

If piano teachers would teach the two clefs simultaneously, they would find that in addition to being historically correct, they were teaching in accordance with pedagogical principles, effecting a much more rapid teaching than which have to be taught separately. Children are taught for weeks that the first space is always F, they are naturally confused when they hear that after a certain time they will be obliged to read the first space as A, in playing the left-hand part. Even in teaching vocal music to children, where, in the case of the girls, the vocal score will always be written in bass clef, it is best to teach the letter names on treble staff, not as absolutely fixed, but merely as the staff for the staff which is then being used to sing from. The information may be added that there is another part to the same staff which is not to be used for the present, but which they will learn about when they are older.

THE ETUDE

THE ETUDE

The Effect of Mechanical Instruments Upon Musical Education

A Symposium from Noted American Educators Upon a Question of Wide Significance

Rosette W. Cole

Composer, Organist, Teacher.

FROM the standpoint of musical appreciation I can see a large preponderance of good results upon musical education accruing from the hearing of mechanically produced music, provided always that the music is of a sufficiently good quality, and in the long run this aspect of the problem will take care of itself, for where there is an abundance of good music available in this way, the demand for good music will be met sooner or later, raised up after it. There can be no doubt that the ability to reproduce successfully by mechanical means the individual interpretations of great artists has been of tremendous value in bringing these artists into personal touch with many thousands of intelligent lovers of music who otherwise would have been denied this privilege.

I think that the desire to learn to play an instrument should be the natural result of any of these mechanical instruments. On the contrary, I have known of instances where they have brought about a very wholesome stimulation of interest in music study through the opportunities offered in the home for the pupils either to play or to hear played wondrous compositions that were far beyond them technically and with which they had no previous acquaintance. And I think that this desire to greater knowledge of good music ultimately increases the desire for music study. But no matter how perfectly these mechanical instruments may approximate the performance of the artist-musician, they will never supersede him nor quench the desire of any person with music in his soul to equip himself as far as possible for self-expression through performance of some kind.

space of time. We have learned better methods; how to think, concentrate and discriminate.

I do not think, up to the present time, my business interests have suffered in any degree through the prevalence of these mechanical contrivances. I must plead guilty to the personal enjoyment of some things I do not have to work for, though I believe the joy of work is one of the greatest gifts we have to be thankful for.

John J. Hatfield

Conservatory Director.

I LAID the three questions you present in your letter before the principal members of our faculty and find decided variance in their written answers. Judging from the general experience and my own, I would give the following opinion:

Question 1. Various students have been benefited in their work by the use of the better class of mechanical instruments.

Question 2. In families owning player-pianos, students sometimes have lost their interest and stopped lessons.

Question 3. The American Conservatory has not suffered through the epidemic of producing music by mechanical means.

Personally I have no use for the player-piano, and deem it more of a detriment than an advantage. The finer instruments of the sound-producing kind perform a real service and cannot but raise the general musical understanding and taste.

Leroy B. Campbell

Conservatory Director, Teacher and Author.

HUMAN nature is predisposed to expression, and mechanical instruments seem to have no deterrent influence upon this God-given disposition. On the contrary, these instruments furnish more and more impressions throughout the length and breadth of the land, and since every impression has its expression, there naturally comes much more into the general concept of the world.

I have not noticed any diminution of interest in music students on account of these mechanical helps, for helps they certainly may become. On the contrary, musical zest and ambition seem to be stimulated thereby. According to my observation I do not think students, considering the general average, are as serious, or as studious, as they were a few years ago; nor do they consider their studies for so large a portion of each year as formerly. I do not believe this is due to the mechanical devices, but rather to the pleasure-seeking mechanical device. Then it was unceasing work if one would. It is now rather exceptional to find the rigid determination to succeed that once actuated the student. Those who possess this usually have marked success. It might be well to state in this connection that the method of teaching of to-day is far in advance of those of even twenty-five years ago. It then took longer to accomplish what is now done in a shorter

This inherent desire to express something ourselves is seen in the child—no matter what father does. Willie may enjoy seeing or hearing him do it for a time, but it always ends up that Willie insists, "Let me do it." That same desire fosters our disposition toward the mechanical musical instrument; we enjoy listening to it for a time, but soon human nature asserts itself and we want to do it.

As an illustration, just last week a young man across the street from our school who runs a store filled with player-pianos and who has in his stock nearly every piece (and, by the way, he has already arrived at the stage where nothing but the best music satisfies him) in mechanical literature, hearing many of them day after day, expressed an earnest desire to learn to play the piano. He is a son of a man of the *Masterful Elbow* type. Simply one of the many findings under my own personal observation who, following the natural tendency, wishes to express something himself.

The mechanical instrument, as my experience proves, has been a stimulus to music study both as a factor in interesting more students, as well as often being a great help to the student in giving his good ideas on some masterpiece which he may be studying.

J. Lawrence Erb

Composer, Author, Teacher.

The invention of mechanically reproducing musical instruments can be likened in importance only to the invention of printing from movable type. As an educational asset it is of the very highest rank. In ten years or more of rather intimate acquaintance with mechanical instruments of one sort or another, during most of which time I have used them in my teaching, I have found no single instrument which I have been other than a benefit to the student. After all, even the most industrious and gifted human being is very much limited in his ability to learn and perform music. There are besides the limitations of natural endowment to aid to the handicap of only eight hours of work in the day. So that from the standpoint of widening the musical horizon alone, all such agencies as the player-piano, the organ, the piano, and the like have a value and have proved so in many cases. For instance, the early days of piano playing to play the piano has been lightened in many cases as a new impetus given to students by the use of player rolls, which presented the finished product in such form as to remove the universal and hackneyed complaint, "But I don't like this piece," a complaint which arises in the vast majority of cases from the fact that the student is not fond of the beginning and fingers that there are not the feintest suggestion of musical beauty in the composition, and by the time that the mechanical difficulties have been mastered, all the freshness and spontaneity have been lost, with the result that though he may be able to play the notes, his mind is no longer interested in the composition. While in certain cases I have recommended the purchase of a player-piano or a sound reproducing machine instead of the piano, it is not because there was no slight evidence of either talent or inclination to play the piano. The effect of mechanical players has been to increase interest in music and to stimulate a desire to make music on one's own account. I suspect the proportion of the untrained and uninterested who will study music will be lessened through the talking machine and the piano-player, but I can see no other result than that those who have musical inclinations will find these instruments simply aids to developing their musical ability. Interpretation,

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beauty of execution, and many other details which are lost in the mass of hieroglyphics on the printed page may be and are made manifest to the student through the mechanical players. The proportion of mediocre public performances ought to diminish with the increase of these instruments, and that will be a blessing. I do not see how they can be of any service to any appreciable extent, the number of those who would make music in their own way, just as I have not observed any falling off in the number of candidates for the stage with the increasing ability to read and the cheapness and accessibility of literature. I think the two cases are entirely parallel.

John Orth

Teacher and Composer

A more interesting question is indeed. In the first place, what is all this talk about "canned" music? Don't you like canned peaches, pears, etc. Well, then, what's the matter? Why isn't one kind of can just as good as another? If not, why not? I pause for a reply.

I have heard a good many foolish things said about "canned music" by people who wouldn't know a fine performance of a symphony if it were to fall on their ears any more than when they heard it. I believe in sense, horse-sense, common-sense, which isn't nearly as common as it ought to be, and I hope will be some day. Let us then look at these mechanical musical devices in a common-sense way. Strange, isn't it; but most people, especially the fond parent, would rather hear his daughter, or someone else's daughter, sit down and rumble, bumble, jumble through the *Music of the Spring*, *Summer*, or *Autumn* of *Parthenon Picturesque* to have it done by an untrained performer on a much higher plane as regards all the fundamentals of interpretation, such as rhythm, tempo, nuances, and especially right notes which seem to play a very important part in the mind of the average listener. All you have to do for most of those people is to sit down, have one of these things made a bit louder and louder until the deed is done, and then they are convinced.

I know of a little nine-year-old girl who went to call on her uncle with her parents on Thanksgiving Day. She soon spied a piano-player of the highest class in one corner of the room. She was told she might select and play any piece she wished. She selected the *Moonlight Sonata*. She was much interested and worked over it with a spirit of enthusiasm which was new to this profession, for in time the profession of music-teaching would be reduced to a very small size, but to the voice teacher's business I regard the "discs" as aids rather than opponents.

Frederic W. Root
Teacher and Author.

From the slight indications I have had of the influence of mechanical reproducing music upon my pupils in singing, I incline to the opinion that the influence has been favorable on the whole.

Reproductions of the singing of distinguished artists stimulate a desire to learn the music which sing and give a model for its rendition. The objections to this, which sometimes become manifest, are that pupils are led to attempt that which in grade or method of phrasing are inappropriate for them.

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Those however are not created by the teacher, who in other respects realizes the aid received from the pupil in the interest in the reproduction. But it is only in reiteration work that mechanical music affects the situation appreciably.

The training of singers is largely in voice-training and musicianship, work in which these artistic reproductions do not compete with the teacher, that the business of voice training is not affected.

Another view of the subject is suggested by the remark sometimes made by a pupil who has listened to a masterly performance: "I could never do like that; I might as well give it up."

However, such remarks are rarely if ever an announcement of genuine intention; they usually prelude a determination to work all the harder.

I have known of instances in which the business of voice training is affected in this way. In the field of instrumental work the case may be different; but to the voice teacher's business I regard the "discs" as aids rather than opponents.

Hans Schneider
Noted Teacher and Lecturer.

Take question whether the mechanical players and other such instruments are a blessing or a drawback to music depends a good deal upon how one looks upon "Music." If the musical faculty in man is developed only for the purpose to provide a living for the music teacher, then the answer is that the "discs" are a curse to this profession, for in time the profession of music-teaching would be reduced to a very small size, but to the voice teacher's business I regard the "discs" as aids rather than opponents.

It is true that the talking machine as a means of reproducing the singing voice has limitations, and that there is a certain skill to be acquired in its use, these do not detract to any important degree from its value for the purposes mentioned.

Everett E. Truette
Organist and Teacher.

REPLYING to your queries relative to the effect of mechanical instruments on musical education I will say that in my personal teaching (organ, piano, harmonium, theory and counterpoint) I have not observed any progress attributable to the use of the mechanical machine. However, I have known of several vocal pupils of other teachers who have been materially benefited by repeatedly listening to the records of the great singers.

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My personal business interests have never suffered, to my knowledge, from the introduction of the mechanical machines. I have known of several pupils who were making slow progress in the study of the piano, who gave up the study when they secured a mechanical machine, as it enabled them to enjoy correct performances of music which they could never be able to execute.

F. W. Wodell
Teacher and Author.

THE PLAYER-PIANO has no direct relation to my work as a teacher of singing.

The hearing of pieces—vocal records—on sound-reproducing machines of a high order has in certain cases stimulated a desire for vocal study, and in others a determination to persevere to further attainment in vocal technic and interpretation.

The writer is now specializing in the use of the sound-reproducing machine in his studio as a means of giving pupils an opportunity to "hear themselves as others hear them," to a considerable extent. He has established a system of exercises made by means of intervals of both exercises and pieces, and reproduced for critical hearing and comparison by the pupil. It is well known that in many cases it is extremely difficult to convince pupils of certain faults; as, for instance, of the existence of a "tremolo" or disposition to sing "sharp" on certain pitches. Here is where the record is of a certain value in the studio. It is of especial service also to help the pupil his lack of power to sustain a strain, and evenly and to sing with the true "legato," avoiding occasional "explosions" on a pitch or a syllable.

It is true that the talking machine as a means of reproducing the singing voice has limitations, and that there is a certain skill to be acquired in its use, these do not detract to any important degree from its value for the purposes mentioned.

Royal Performers on the Flute

There used to be an old riddle, "What is worse than a flute?" To which the answer was, "Two flutes." Nevertheless, flute playing may be considered, like golf, the sport of kings. A footnote in H. Macaulay Fitz-Gibbon's *Historical Work, The Story of the Flute* tells us that: "The flute can boast of being the only instrument on which a great emperor has been attained proficiency and for which a monarch has composed Nevertheless, Frederick the Great was by no means the only flautist of royal blood. The infamous Nero was a flute player of some note in his day; King Auletes of Greece, the last of the Ptolemies and father of Cleopatra, played in public contests with professional flute players, and was inordinately proud of his performance. Our own blue King Hal (Henry V) delighted in the flute and played it daily, says Holinshed (1577). Seventy-two flutes are mentioned in the inventory of his wardrobe, 1547. Some are of ivory, tipped with gold, others of glass, and one of wood painted like glass. The same list mentions six flutes and numbers."

"Francis I, of Austria (c. 1804); Joseph I of Hungary (1678-1711), and Frederick, Marquess of Brandenburg-Culmbach-Bayreuth (1711-63), were flute players. Albert, Prince Consort of Queen Victoria, played well and took lessons from Benjamin Wells. Prince Nicholas, of Greece, is an accomplished flautist, and has written a concerto on themes furnished by the compositions of Frederick the Great, some of whose instruments he possesses. The Count of Syracuse, brother of the King of Naples, learned the flute from Briccius in 1837. Moreover, Carmen Sylva, the Queen of Bohemia, was whispered to be a flautist." Whether or not Carmen Sylva ever played the flute is open to doubt, but she certainly never was Queen of Bohemia. "Carmen Sylva" was the pen-name of Elizabeth, Queen of Rumania, and her death occurred within the last few months.

The mechanical player does for music what the oil print has done for painting and the printing years ago for literature, and I look forward to the time when music, real music, will be taught in schools and colleges in place of the present instruction, which may be practically called a waste of time and which does not get the students anywhere near real music.

Music is the spiritual turtle who crawl over the globe, whose technic is bounded on the north, south, east and west by Handel's *Largo* and two or three pieces like that. Will they give up when they meet a mechanical device and see what it can do? I doubt it. I think they will stick just the same, although I find it difficult to figure out the basis for their persistence and patience.

Musical Thatches

How about the musical turtles who crawl over the globe, whose technic is bounded on the north, south, east and west by Handel's *Largo* and two or three pieces like that. Will they give up when they meet a mechanical device and see what it can do? I doubt it. I think they will stick just the same, although I find it difficult to figure out the basis for their persistence and patience.

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THE PARTHENON
An Example of Rhythmic Elasticity

HOBBEMA'S "AVENUE OF TREES"
A Graphic Lesson in Ritard and Decrescendo

YORK CATHEDRAL
Showing Fine Rhythmic Balance

The Real Meaning of Rhythm

By LE ROLY B. CAMPBELL

Music in its highest forms affects our emotions so profoundly that we fail to realize its more subtle and, in the end, more abiding architectural beauties. Those who have given little thought to this aspect of musical art will find in Mr. Campbell's article the key to new realms of aesthetic delight.

EVER since a savage, in the dim and distant past, beat upon a hollow log, rhythm has been the chief asset to the muse of Orpheus and St. Cecilia. No less an authority than Von Bulow called rhythm "the Ghost of Music." Another musical definition defines it as "the main artery of music." Other noted musical persons have been lavish with illustrations, all of which purport to emphasize the importance of rhythm in music. We will all no doubt agree that rhythm is not only a most important factor, but that it is the very life of our beloved art.

Text-book Definitions of Rhythm

It has always therefore seemed a strange thing to me that some consistent definition has not been universally adopted for use in our text-books on Musical Theory. Several books define it thus: "rhythm is the regular recurring pulse in music." Other writers say that "rhythm is the various time figures which may be arranged in an infinite number of patterns and made to fit any measure." Still others define it as the "distribution of time." Very recently a musical writer whom I greatly respect corrected my definition by the following definition: "rhythm is the regular measure of accent."

The Parthenon and Elastic Rhythm

While music embodies this perfect regularity as seen in the cathedral, yet it has ritards, accelerando, phrasing, artistic pauses, ritato, etc. All these licenses tend to break up an otherwise too flat, too rigid, too mechanical, too mathematical a structure. In the most ideal architecture such as the master-piece of all time, the Parthenon at Athens, Phidias, the incomparable architect, shows us how his art can also be rendered elastic and possessed of the artistic curved surfaces instead of the mechanically flat surfaces. In short, the marble foundation line, 104 feet in length, across the front of this structure upon which rest the eight magnificent Doric columns, has a rise of seven inches in the middle, thus presenting a graceful curve to the eye; the pillars are also spaced out, giving a rounded effect, and this is done by making the greatest distance between the two columns in the direct middle, while on either side the spacing gets narrower between each two successive columns as they approach the extremes. This superb piece of artistry should be an ever-present guide and lesson to the student as he seeks to give artistic elasticity to his musical renditions in the higher lights of his art.

Some of the Sources of Rhythm

Let us take a cursory glance over the broad subject of music and of all the allied arts and see what we can arrive at any probable conclusions. Music is old or older than the older allied arts but on account of its immaterial structure, was the last art to develop; it had this advantage however; it had the other perfected arts from which to draw upon for its fund of expression. For example, from the most primitive beginnings, music finds in architecture its closest affinity relative to rhythm and rhythmic resources.

Architecture and Rhythm

Architecture depends upon symmetry, regularity, balance, proportion, etc., for its chief appeal to the sense of the beautiful; these elements furnish the rhythm in art, music, and architecture. Architecture would not appeal to the artistic sense of great pleasure, if its arches were out of proportion, the pillars irregular, or the symmetry or balance of one part or another, contorted. In the same manner the pillars of music, the recurring pulse of the measure, must not be irregular; the arches, music's phrases, sections and pe-

riods, must not be in ill proportion; or the symmetry or balance of design in a piece of music must not be contorted. When these essentials are out of shape, out of true or out of symmetry, then the music fails to give its full measure of satisfaction to the intelligent listener.

Note in the magnificent York Cathedral the balance of towers, of the towers of the West front, the regularity of window, buttress and pillar, even the smaller detail in the various windows, or in the manifold stone carvings here, there and everywhere, all show a beautiful evenness and regularity that is a joy to behold. Large sectors, small sectors; short pillars, tall pillars; mammoth windows, tiny windows; high towers, short towers; greater proportions, lesser proportions; in fine an aggregation of varied details differing greatly from each other yet all so consistently arranged as to be in perfect harmony even to the most sensitive critic. Rhythm is the keynote to this splendid symphony in stone. The cathedral offers, therefore, a splendid lesson for the student who wishes to infuse real life and art into his music.

The Rubato

Mr. Constantine von Sternberg only a few months ago in THE ETUDE admirably showed us how to use the rubato. He graphically illustrated the fact that if we gain time in one place we should lose another; if we lose time in one place we should gain in another, so that in the end, balance has been our watchword, and if the section or period should take two minutes to play it in perfect time, it should also take two minutes to play it in rubato time.

By way of parenthesis it might be mentioned here, that the more the student becomes acquainted with the study of the various arts and masterpieces, the more resources he will have for real expression. Such signs as *pp*, *ff*, *cresc.*, etc., mechanically followed, are only outside adornment, quite superficial, but a serious study into the art will awaken in the student a power of true expression that will be ever available.

What Constitutes a Definition for Rhythm?

We have now noted that regularity is an essential in all music and in that sense our first, third and fourth definition of rhythm at the beginning of this discussion had a bearing.

The second definition relative to rhythmic patterns might in a sense be twisted into an explanation of rhythm, but here you have to call the notes of various lengths which go to make up the pattern, rhythms; in doing this we call two terms by the same name: each small group is a rhythm and these rhythms go to make up the broader term, rhythm. Scientific men do not look with favor upon such a confusion of terms, so let us see if we cannot improve upon this definition. If the theorists who favored this idea had called these small rhythmic figures "time patterns" or "time idioms," then this definition would have been more consistent than it is at present.

We have further noted that the measure, phrase, section, period, yes, and the structure or form (such as first subject, trio, and return to first subject), all of these should have balance and be used symmetrically. These divisions and subdivisions therefore come under the head of rhythm. The tempo, with its variations of speed, is in the ritard, accelerando, and rubato, must have balance and symmetry, therefore all of these are governed by rhythm. And also the rise and fall of tone, accentuation and other dynamic attributes are rhythmic.

From this general review of the subject can we not arrive at a better definition of *rhythm* than any of

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those we have noted? A definition that is not a partial one, that tells some of the truth, but on the other hand, one that is inclusive, one that is consistent? Suppose, therefore, that we consider this:—“Rhythm is that in music which regulates and defines the time of the melodic and harmonic outline in its various aspects both in the larger as well as the smaller divisions and subdivisions.”

I present this definition after many months of thoughtful consideration of this subject. Our art is surely in need of a good definition for its foundation factor—rhythm, and only in the interest of being a servant to the highest good of the art, I offer the definition just quoted.

What I sincerely hope is, that it may provoke study and research on the part of more capable scholars and hasten the perfection of an adequate and consistent definition for the term which has been so much disputed but not defined as “The Holy Ghost of Music.”

A Useful Finger Exercise

By Wilbur Follett Unger

WHENEVER you have had a pupil whose fingers seemed weak, or could not attain desired velocity, haven't you wished that you knew of some specific exercise to give pupils that would prove efficacious in a short time, without having to wade through innumerable volumes of etudes?

Some time ago, I discovered that the little exercise given below proved an all-round beneficial piece of work for all pupils, inasmuch as it gives strength of fingers, speed, delicacy, and above all, control or independence of fingers.

In each pupil's mastering the exercise up

to a certain speed, and by “mastering,” I mean that every note shall be played clearly instead of all run together (as will be the case if practiced too fast at first), and that the whole shall have a smooth, even flow of rhythm without the slightest break between notes.

Descending. One octave.



Descending.



Begin to practice this exercise very slowly (M.M. 60), raising the fingers high at first, lowering them gradually as you increase the rate of speed. Try to produce a good tone at first, gradually diminishing the tone as the speed increases. Accent strongly the first and seventh notes, and slightly accent the first, third and fifth notes of each group of 32nd notes.

It would be a good plan to make the pupil study the fingering first away from the piano, naming aloud the fingering: “5-3, 4-2, 3-1,” until the fingers can be controlled. Then try the actual notes on the piano, practicing the whole exercise up and down for one octave, repeating each measure. Keep the pupil practicing the several tones each day, until it becomes second nature. In this constant repetition of routine work in the class is bound to bring results in the normal child. But with music study, the child's individuality must assert itself for results. Parents can help wonderfully though musically uneducated themselves, by following a few simple rules.

First would be the training. Parents should insist upon a certain time for practice and not let the child's will be the determining factor in this way. The veriest beginner should devote at least one hour a day to practice, though it may be divided into two, three or four periods. Parents should frequently be present at the lesson hour. Some children need this especially, as it shows to the child that both parent and teacher are more than interested. Many parents would be surprised

Incidentally, a great deal of interest could be said about the scheme of “timing” pupils to show results, but that's material for another article.

Discouraging the Pupil

By Edgar Johnson Warren

To discourage a pupil! Some of the kindest people in the world and with nothing but the best of intentions do exactly this, without having the least knowledge of it. Recently a married lady told me that when she was about twelve years old her father purchased an organ and engaged a teacher for her. She was full of music and delighted at the prospect before her. She took twenty lessons and then stopped for a short rest during the school vacation. She had two or three little episodes which she could play passably well and was urged to do so in front of the immediate members of the family. If a neighbor happened in (and child-like, she was anxious to show what she had learned), either her father or mother would straightforwardly give out the information that “She couldn't play nothing but exercises yet.” She became so disheartened after a few months that she gave up her music entirely. Two girl cousins who started at the same time and were encouraged in playing as well as they could for whatever came in, they are making a career of it now.

What is in question is this: if the child had received encouragement in those days of childhood she feels certain nothing would have kept her from a musical career. This is only one of the many cases which could be cited by almost any observing teacher. When will parents learn the necessity of encouraging

Can There Be Any Real New Music?

WHEN we were children—fifteen or fifty years ago, as you please—our geographies mapped out large portions of the earth and then marked them “unexplored.” To-day locomotives chug swiftly past the lion's lair and the giraffe safaris to find new but ever-decreasing bits of the “unexplored.” For eight hundred years man has explored the world, and in every vast continent, and hundreds of people are asking each other, “Can there really be anything new in music?” Of course, they all know that there is something new, because Messers. Strauss, Debussy, Puccini and Cie see to it that they are reminded very constantly. But, is it really new or simply a rehash of the 28,000 operas which John Towns records in his book of operas which have been performed?

As a matter of fact, a great deal of what is considered new is really old. Opera itself is now aged three centuries. Long before Paris began to sing of sanitary plumbing, when the Louvre and the salons of the “city of light” reeked with disgusting odors, there were performances of operas which from the special character of the music would compare quite favorably with some of our modern productions. Any man who chooses to set himself to the task can take the scores of operas of that period and find in the works of some of the present-day writers occasional snatches

How Parents Can Help

By Geo. J. Heckman

Children go to school six days out of every week and two hours every day. A musical teacher sees the child on day of the week and finds him to be one hour of that day. Many parents wonder why their child is more proficient in his school studies than his music. There are many reasons, according to the child's nature. However, the tendency in the school system is to eliminate home work as much as possible. With a musical education home practice is an absolute necessity. In this constant repetition of routine work in the class is bound to bring results in the normal child. But with music study, the child's individuality must assert itself for results. Parents can help wonderfully though musically uneducated themselves, by following a few simple rules.

First would be the training. Parents should insist upon a certain time for practice and not let the child's will be the determining factor in this way. The veriest beginner should devote at least one hour a day to practice, though it may be divided into two, three or four periods. Parents should frequently be present at the lesson hour. Some children need this especially, as it shows to the child that both parent and teacher are more than interested. Many parents would be surprised

to find how many children through misunderstanding or otherwise misguide the teacher and say “teacher told me to do this, or teacher told me to do that.” There was one student in particular, about ten years old, whose progress was such that the writer finally sent a telegram to the teacher insisting that the mother be present for at least four lessons. After giving the mother advice how to watch her daughter practice, at the end of the four lessons the girl made over twice her usual progress. She had ability but lacked self-propulsion. Late in life this girl will thank her mother, and with good reasons. Many older students make this remark: “If only I had listened to mother when I was younger.”

The responsibility for the child's continuance very often devolves upon the mother in this way. The child needs discipline and training. One student has given his son a certain amount of spending money if his practice is good, makes her practice so much extra every day if her grades are good, and so on. The main thing is, parents should cooperate with the teacher and frequently call and find out the different methods of doing so.

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First Requisites in Technic

BY GUY MAIER

Getting your Musical Foundation Right

Foundations of Technic

The basic principles for the acquiring of a good technic are so simple that it is a wonder that more pianists do not hold fingers, wrists and arms under absolute control. The fault lies in the fact that many teachers and students imagine that by the playing of dozens, nay hundreds of studies, and by endless arpeggios and arpeggio practice, they will soon attain technical perfection. And with such maddening drill they usually play with considerable facility, but very rarely with absolute certainty and security. Others evade the issue altogether and deny the need of technical work, or practice furiously at some of the modern systems of weight playing. They are acquainted with all the latest devitalization ideas, can call with the muscles of the hands, arms and feet to command—and yet they wonder why their technic may as confidently and securely as most others, who do not even know of the existence of some modern technical writers.

Taken at the proper stage of the game the technical principles propounded by these and by many other estimable men, are of the greatest value; however, despite the assertions of one or two prominent pianists (who have worked for years to perfect their technic) despite certain other teachers' own notions of “New Law” or “revolutionary” etc, etc, upon all classes and conditions of students—it has been conclusively proven that the first requisite is absolute independence and evenness of the fingers. Until a pure, firm, rapid-stroke, finger action is secured, until perfect control of one's finger tips is acquired, it is not wise for the student to delve into the perplexities of advanced technic. The sooner the piano begins to work towards this end, the sooner will he play with the ease, and with the control that is invariably demanded, whether in the singing of a melody or in the playing of a Chopin étude.

Then, for further tests, play the C major left hand scale, and the right hand arpeggio; then play the scale with both hands (two octaves apart); play the printed exercise two or three times in succession without pause; play it backwards once or twice, play only one-half of it—all these little tests to determine your control over your fingers.

Scale of C Major for Several Years

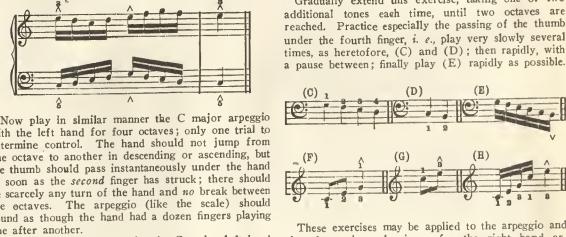
A good finger technic can be developed by practicing for several years the C major scale, the C major arpeggio, the above exercise, the chromatic scale, and a few Czechy studies (Opus 740, Nos. 1, 2, 5). They should be memorized at once, and should be practiced daily. By practicing these studies faithfully (especially the first one in C) for two or three years the student will without doubt be well on the way toward acquiring independence, freedom, surety and positive control over his fingers.

Acquiring Finger Control

If the student will go to the piano, sit erect and relaxed, place his hand on middle C, and play rapidly the C major scale for two octaves. The hand should be keeping the fingers in the wrist low, the fingers (especially the outermost joint) curved, employing nothing but pure, high stroke action (i.e., without pushing in the least from the arm), without turning the hand at the passing of the thumb, and playing the scale *perfectly* the first time, he will see what means he should have his fingers under control. At the first attempt, the scale should sound absolutely smooth, very rapid, and beautiful in performance. After this, he should play a glissando for two beffes for the purpose of comparison.

The real test does not consist in playing the scale five or twenty-five times, and finally by pushing with the arm or by other expedients forcing it to sound tolerably smooth. If one cannot do this the first time, if it is “jerky,” insecure and rough, then he should practice it again, and when he has done this the first time, if it is “perfect,” he should play it again, and the inclination to push from the elbow is minimized.

Now try the following exercise, bearing in mind these same admonitions: curved and high fingers, quiet hand, low wrist, no pushing from the elbow, every note of both hands clearly played. The first two last notes, and all between them come together. Sit erect. Play perfectly (very rapidly) at the first attempt.



Gradually extend this exercise, taking one or two additional tones each time, until two octaves are reached. Practice especially the passing of the thumb under the fourth finger, i.e., play very slowly several times, as heretofore, (C) and (D); then rapidly, with a pause between; finally play (E) rapidly as possible.



These exercises may be applied to the arpeggio and the chromatic scale, i.e., for the right hand arpeggio play (F) and (G), both slowly and fast, and with a little pause between; then (H) rapidly; to be extended *ad libitum*.

General Directions

The thumb must go under as swiftly as possible whenever the second finger strikes, in order to be given its note, before the calligraphic hand plays it. There should be no breaks, no resting of the hand, no flattening of the fingers (especially of the outermost joint) and no jumping from one position to another. The only movement of the arm occurs after the thumb has struck in order to place the fingers over the notes that follow; this should be swiftly and decisively done so that each finger is amply prepared for its next tone. The fingers should always “snap” down to the keys and back briskly, whether the scale be played slowly or rapidly. Keep the fingers as loose as possible. The hand should be held firmly, but loosely, and should be held in an elastic, pliable and springy state.

Of wrist and arm technic, it is impossible in an article of this length to speak, but these are mere “side issues” compared to finger technic, and are much more easily and quickly acquired. The student needs a painstaking, wide-awake teacher to oversee his performance of these exercises several times weekly, for he himself will not see more than one-half of his own imperfections. Above all let him strive for a beautiful technic. By constant criticism, listening to much expert-data pianists, and playing by sight, one day for a smoother, purer, lovelier scale, will he approximate nearest the technic that in Mr. Bauer and Mr. Brillwitz is exemplified in its most glorified form.

No art form is so fleeting and so subject to the dictates of fashion as opera. It has always been the playing of fashion, and suffers from its changes. To-day the sullen figures of Hesse, Pergolesi, Rameau, and even Gluck, seem as grotesque to us as the wigs and powdered faces of the courtiers of Louis XIV. To Paris' masses and madrigals, Rossini's and Cimarosa's operas, and all of Bach, we are still listen to this sense of incongruity. * * * The fact is, that music which is tied down to the conventionalities and moods of its time and place never appeal but to the particular time and mood which gave it birth.—EDWARD MAC-DOWELL.



THE ETUDE

Music and Color

By Jo-Shipley Watson

To the composer who paints in sound, the twenty-four keys are his color palette, they represent different moods and you will find in them the same pre-eminence for color as in the instance, look at Mendelssohn's *Songs without Words* and you will see that it seems to be for the key of A major, and so it is with nearly all of our great tone painters.

In Gardner's *Music of Nature* I find this interesting table giving the various *complexions*, as the writer called it, of the twenty-four keys.

F is rich, mild and sober. D, its relative minor, possesses the same qualities but of a heavier and darker cast.

C is bold, vigorous and commanding; suited to the expression of war and enterprise.

A minor is plaintive. G is gay and sprightly, adapted to a wide range of subjects.

E minor is persuasive, soft and tender. D is grand and noble, having more fire than C.

B minor is bewailing. F is golden, warm and sunny. F sharp minor is mournfully grand.

E is bright, adapted to brilliant scenes. C sharp key Haydn has written most elegant thoughts.

B in sharp, keen and piercing, but seldom used.

E flat is the least interesting of any. It has not sufficient fire to render it majestic or grand and it is too sombre.

E flat is full, mellow, soft and beautiful. It is a key in which all musicians delight. C minor is complaining, having something of the whining can of B minor.

A flat is the most lovely of the minor keys. It is a very gentle, soft and tender having none of the pettiness of A in sharp. Every author has been sensible of the charm of this key.

F minor is religious, penitential and gloomy.

C sharp isawfully dark. In this most key Beethoven has written his sublimest thoughts. He never writes it but for tragic purposes.

Unfortunately, the accuracy of Gardner's opinions as regards key-color cannot be universally accepted. Indeed, it has been contested by many of the most advanced musicians than Lavignac, the great French theorist, and Berlioz (in his work on instrumentation). Each differs from each. The key of C, for instance, which Gardner calls "bold, vigorous and commanding," is regarded by Lavignac as "Simple, naïve, frank; or flat and commonplace." Berlioz, who is writing of violins in this key, finds it "Graue, but flat and vague." The key of B flat, which Gardner despises, is found "Noble and elegant; graceful" by Lavignac, and "Noble; but without distinction"—whatever that seeming contradiction means—by Berlioz.

On the other hand, sometimes all three authorities come near agreeing. Lavignac finds the key of A flat "gentle, caressing; or pompous; Gardner, "Unassuming, delicate, tender"; Berlioz, "Soft, veiled; very noble." All three regard E major with favor, agreeing that it is brilliant and warm. On the whole, however, one is forced to conclude that these authorities, though some from men of authority, are purely arbitrary and are of no more scientific value than anything else's. Composers will continue to write in whatever key they please regardless of any tabulated lists of "suitable keys for special purposes."

The Founders of the Danish School of Music

The Origin of "Dixie"

Geographical position has much to do with the musical development of a country. This is certainly proved by the case of Denmark. The Scandinavian country is the one that lies farthest south and nearest to the centers of European civilization. The result of this physical fact has been that many foreign musicians visited the country and not a few spent long years there. Indeed, if Grove's Dictionary is to be believed, "the three founders of the Danish school of music, C. E. F. Weyse, F. Kuhlau and J. Hartmann, were Germans by birth." A study of the names of the elements will reveal through the works of Danish musicians even to the present day. This is notably the case with Denmark's greatest composer, Niels W. Gade, who came strongly under the influence of Schumann and especially that of Mendelssohn, who was disrespected, if wittily, dubbed "Mrs. Mendelssohn." This is not quite fair to him, however, since an unmistakable Scandinavian flavor is to be found in much of his music, especially that of his later years.

Some years ago, Edward Bok, writing in the Pittsburgh *Dispatch*, gave an account of a visit he paid to Daniel Decatur Emmett—the man who wrote *Dixie*. In the course of the visit, Mr. Emmett told Mr. Bok how he came to write *Dixie* after the story was printed in the newspaper. "*Dixie Land*," which is really the proper name of the song, was written by Emmett in 1859, while he was a member of the celebrated "Bryant's Minstrels," which then held forth at No. 472 Broadway, in New York City. His engagement with this troupe had been terminated, and he had little time for readiness to compose for them a "walk-around" whenever called upon to do so, and to sing the same at the close of the performance. The circumstances attending the composition of *Dixie Land* are interesting: One Saturday night after a performance Mr. Emmett was walking home in the succeeding gloom when he was overtaken by Jerry Bryant and asked to make a "hurra" and bring it to the rehearsal Monday morning. Mr. Emmett replied that it was a short time in which to make a good one, but that he would do his best to please Mr. Bryant. He composed the "walk-around" on the spot, and took it to rehearsal Monday morning, music and words complete. The tune and words as now sung are exactly as he wrote them."

Dixie Land, however, did not at once become popular. It was not until later, when *Dixie* became the Southern war-song. This is how it came into favor: "A spectacular performance was being given in New Orleans late in the fall of 1860. Each part had been filled; all that was lacking was a national song and march for the grand chorus, a part the leader had omitted till the last moment. A grand march and songs were tried but nothing could be decided upon. *Dixie* was suggested and tried, and all were so enthusiastic over it that it was at once adopted and given in the performance. Immediately it was taken up by the populace, and sung in the streets, in homes and concert halls daily. It was taken to the battlefields and camps established as the Southern Confederate war song. When Mr. Emmett suggested the words and tune of *Dixie*, Mr. Emmett was told that while the cold days of the North set in, all mustneeds in a great desire to go to *Dixie's land* to escape the hardships and cold. On a cold day a common saying was, as Mr. Emmett expresses it, 'Oh! I wish I was in *Dixie's* land,' and with this as key he concluded with the words as sung."

There is no such place as *Dixie's* land in reality. It is the name of the dream corner that we all have in our hearts to which we would like to go when the days seem long and the things we want seem impossible to get. But we never really get there. When we are small children, we think we shall reach it when we grow up, but when that time comes it seems as if we must have left it behind when we were children.

Nothing is so inviting to the pianist as a bright "smiling" row of ivory keys. Let your keyboard be one of welcome to your fingers and those of your friends.

Sixty Days from now your season will virtually begin. Sixty fine days for "preparedness." There is only one way to avoid the Summer slump in practice, in interest and in progress, that is by using a part or whole of every one of those sixty days in preparation for the first lessons of next year. Every hour, every minute is precious to the teacher, just now.

THE ETUDE

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Knocking Down to Business

"Should children be made to keep knuckles firm, and lift fingers from knuckle joints from very early in life? I am at my wits' end, for what I accomplish in this way is not what I desire to accomplish. Would he be good to go to a man teacher with a high temper who might be inclined to knock him down? What explanation can I make to his parents?" L. L.

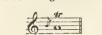
If you are really at your wits' end, and have become convinced that you can do nothing more, you would better go frankly to the parents and state that the boy's temperament is such that you do not seem to be able to acquire the right sort of influence over him. You can explain how the older brother makes himself difficult to manage, but the boy's temperament seems to resent it, and to follow his own impulses in everything. In all cases, if a disagreeable situation must be met, it should always be met with the truth, although that truth should be softened as much as possible, and presented in a tactful manner. If you point out the lovable characteristics of the boy, and explain that you are willing to cooperate with him, and will do your best to help him in your instruction, you will easily gain the sympathy of the parents, and perhaps some solution of the problem may arise out of the consultation. Much harm is often the result of presenting the disagreeable side of the truth, instead of placing all the accent on the agreeable side. The old proverb as to the wisdom of taking a child by the hand is a good one, but it is better to take him by the hand and lead him, remaining on the opposite side of the fence and feeding his majesty some toothsome morsel of which he is particularly fond. The bull will thus gain a better opinion of you, and perhaps deal with you much more pacifically. In other words learn to wait in all your dealings, the lack of which occasions infinite and unnecessary trouble."

Never Too Old to Learn'

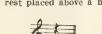
1. I do not understand the lines in the following example:



2. How is the following executed?



3. Why is a rest placed above a note as follows?



4. I have neglected my general education and I now desire to make up for it. At eighteen years of age would you think me too old to go to a private school to improve my general education as well as my musical?" M. M.

1. They simply indicate a double whole note. A whole note has the value of four quarters. In four two measure, however, there are eight quarters. The whole note is given its proper length by means of the double lines.

2. The grace note indicates that the trill on A begins on B and is taken from the tone note through Ordinary Liebling. It is played from the lower note up.

3. A rest over a note indicates that there are other parts, as for example, soprano and alto. In the above example the note ought to have a sufficient maturity indicated to enable him to pass over the elementary stages much faster than a child. On the other hand, a student of that age is likely to encounter that period of stiff ligatures soprano or bass, and may find his progress more or less hampered by this fact. Even though children seem to take a much longer time to work through the elementary stages, yet they are generally able to accomplish much more in the long run, as the freedom of the muscles is accomplished at the right period.

4. Your plan to increase your general education is worthy of all praise. When I was in college some of the graduates were so poor, that they could not even enable them to earn a living sum. The only drawback your age would have would be along the line of muscular training in your fingers, and the severity of your troubles in that would depend largely upon the use to which you have put your hands in the past.

Music and Morals

"What effect have crooked fingers on piano playing? Do you think turning them the opposite way would make them straight?" S. S.

Exactly the same effect is caused upon a conductor. The result is not pleasant. Distorted music offends the aesthetic sense, and distorts conduct the moral. Therefore, if you can "make the crooked straight" by teaching the pupil correct hand and finger position you will have solved your problem. Meanwhile your question is vague, in that it does not specify whether or not the crookedness is a physical defect or merely a physical deformity; it is hardly possible to express an answer to "making the opposite way" without knowing just what the trouble is.

For example a melody and accompaniment on the same line, in which case the accompaniment of the melody. In your playing you should learn to discriminate between the various parts.

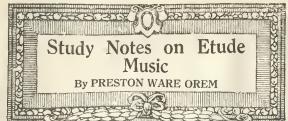
5. Your plan to increase your general education is worthy of all praise. When I was in college some of the graduates were so poor, that they could not even enable them to earn a living sum. The only drawback your age would have would be along the line of muscular training in your fingers, and the severity of your troubles in that would depend largely upon the use to which you have put your hands in the past.

Pleasure for Two

"Will you kindly give me the names of a few duets for two little girls still doing primary work?" L. L.

For little folk in the primary grade secure a copy of *Yew and I*, four-hand pieces for the piano, by George L. Spaulding. You will find that these will meet your requirements in a very delightful manner.

THE ETUDE



Study Notes on Etude Music

By PRESTON WARE OREM



MR. W. E. HAESCHE.

Mr. WILLIAM E. HAESCHE was born at New Haven, Connecticut in 1867. He is a successful American composer who has had American training. Mr. Haesche specializes in musical theory and as a teacher of this subject has been connected with the faculty of the Musical Department of Yale University. He is also a conductor and musical director. As a composer he is at home both in the larger and smaller forms. His works for the violin have been particularly successful, his Concert Mazurkas being widely and favorably known. His *Kamazur* which appeared in THE ETUDE of November 1914, is a fine example of this style of writing. Mr. Haesche has a good knowledge of the violin and an excellent command of modern harmonic resources. Latterly he has been writing some interesting teaching pieces for the pianoforte, his set of 5 characteristic pieces entitled *The Passing Show*, several numbers from which have appeared in our music pages, having been very favorably received. Mr. Haesche has also written some successful songs.

ONE SCINTILLA—L. M. GOTTSCHALK.
One of the most delightful of Gottschalk's lesser compositions is *La Scintilla* in a graceful, melodic piece in the idealized mazurka rhythm. It displays the same tunefulness which is to be found in all of Gottschalk's works, and as it lies well under the hands, the passage work sounds more difficult than it really is. A good show piece. Grade 5.

GYPSY RONDO—F. J. HAYDN.

The famous *Gypsy Rondo* by Haydn is taken from the *Trio in G*. The original arrangement for piano solo is rather long drawn out and does not lie any too well under the hands. The present arrangement by Mr. Hans Hartigan will be found easy to play and at the same time very effective, all the essential music material being retained. This is one of the standard classics which should be known by all pianists. Grade 3.

OVER THE HILLS—H. D. HEWITT.
Mr. H. D. Hewitt excels in pieces which combine the best features of drawing-room music with real teaching value. *Over the Hills* is an excellent example of this style of writing. It will afford good finger practice and at the same time serve as a study in style and phrasing. This will be appreciated as a recital number. Grade 3½.

MILITARY DANCE—C. S. MORRISON.
Mr. C. S. Morrison is an American composer, who has had some very successful pieces to his credit. His *Military Dance* is a vigorous mazurka movement brilliant and effective. In this composition particular attention should be paid to the groups of thirty-second notes. These must be played clearly and evenly and without any interruptions of the general rhythmic flow. Grade 3½.

WHERE BLUE BELLS BLOOM—H. WILDERMERE.

A very melodious drawing-room piece by a popular writer. The composition is of the type popularized by Lange's celebrated *Flower Song*. It is in no sense, however, an imitation of the last named. It will serve as a study in style and the production of the singing tone. Grade 3.

THE ANGELUS—F. N. SHACKLEY.
An ornate teaching piece affording good practice in grace notes and in bell-like effects. Mr. Shackley is a well-known American writer, who has had many successes. This is his most recent composition. Grade 3.

FLY AWAY—L. RENK.

A lively teaching piece requiring nimble fingers and good control. This number should be played as rapidly as possible, consistent with clearness and accuracy. Grade 3.

THREE GOOD EASY TEACHING PIECES.

Mrs. E. L. Ashford is a well-known American composer and musical educator. Mrs. Ashford is chiefly known through her church music and songs, but she is no less successful in her teaching pieces for the piano. Her *Song of the Harvesters* is a very good specimen. This bright and cheerful number is somewhat in the style of Schumann's *Happy Farmer*, with its sturdy left hand theme. Grade 2½.

There have been many demands for an easy and playable arrangement of the *Spinning Chorus* from Wagner's *Flying Dutchman*. The transcription offered this month is easy to play, but it retains the original harmonies intact, while the accompanying figure still gives the desired spinning effect. Grade 2½.

Mr. M. Greenwald's *Carmen Polka* introduces some of the most popular melodies from Bizet's celebrated opera. Grade 2.

THE FOUR HAND NUMBERS.

Clas. Lindsay's *Class Reception March* is a bright and tuneful four hand number with a very catchy rhythmic swing.

Beethoven's *Musette in G* has been arranged in response to numerous demands. It will be found very effective.

Schumann's *Northern Song*, with its characteristic sponsose on the letters in the name of the Danish composer, G-A-D-E, is even more sonorous in the duet arrangement than as a solo.

THE VIOLIN NUMBERS.

Both the violin numbers are rather easy to play, but they are well made and effective. Possibly it would be best in Mr. Phelps' *Berceuse* to use the "mute" throughout.

A portrait and sketch of Mr. W. E. Haesche will be found in another column. His *Marguerite Valse* is an excellent teaching piece.

THE PIPE-ORGAN NUMBERS.

Schumann's *Curious Story*, as arranged for the organ, will make a very satisfactory Prelude or Interlude where a comparatively brief number is desired.

Halevy's *Call Me Thine Own* is in frequent demand for use during wedding ceremonies.

THE VOCAL NUMBERS.

The songs by Mr. Davenport Kerrison and Mr. Billin are both suitable for general use as teaching or recital numbers.

Mr. Kerrison's *To the End of the Lane* would make a very good encore song, while Mr. Billin's *Horn of Gold* might be used as one of a group for concert purposes.

HELP US MAKE THE ETUDE EVEN MORE VALUABLE

Believing that the co-operation of our readers will assist us immensely in caring for their musical tastes and needs THE ETUDE herewith offers a

A Prize of a Complete Set of Grove's Dictionary of Music and Musicians

(Valued at \$15.00)

for the best letter of not more than 200 words containing the most original, the most practical, the most useful and the best expressed ideas for new ETUDE features that will make THE ETUDE more valuable to its great body of readers, ideas that will make our journal even brighter and more helpful to the greatest number.

In addition to the letter itself we shall expect each contestant to answer the following questions frankly, tersely and in such a manner that we may get a more definite idea of what phase of THE ETUDE seems to be the most needed.

Please answer the questions in the order given.

1. To which department or page do you habitually turn first when you open a new issue?
2. Which ten ETUDE articles during the past year have interested or helped you most?
3. Name twenty pieces from THE ETUDE of last year of the type you prefer to use in your own work as a performer or as a teacher.
4. Are there any things about THE ETUDE which do not meet with your entire approval, anything you would like to see changed?
5. Which do you look for most? Articles on Technic, Articles on Interpretation, Articles on Biography, Articles on Criticism, or what? Self Help Articles, "How to Teach" Articles, Musical or Fiction.
6. Would you like to see more illustrations in THE ETUDE or fewer illustrations?
7. For what feature principally do you take THE ETUDE?

Suggestions

This is not any easy way in which to earn a fifteen dollar sum of books. The letters will require thought, time and care. Do not sit down and dash off a few words and expect them to receive serious attention.

It is not unlikely that different readers may bring forward the same ideas. In such a case the reward will be given to the first received. Letters will be numbered and dated in the order of their receipt.

Write on one side of a sheet of paper and make your letter as brief and to the point as possible.

No letter will be returned and the only notification of the winning of the prize will be that published in THE ETUDE.

Do not write about other matters in your letter.

Do not fail to give your full name and address.

Address The Editor of THE ETUDE
1714 Chestnut St., Philadelphia, Pa.

THE ETUDE

WHERE BLUE BELLS BLOOM
SONG WITHOUT WORDS

H. WILDERMERE

Andante cantabile M.M. = 108

THE ETUDE

OVER THE HILLS

SCHERZO

Allegretto con moto M.M. = 108

H D HEWITT

THE ETUDE

MILITARY DANCE

MAZURKA

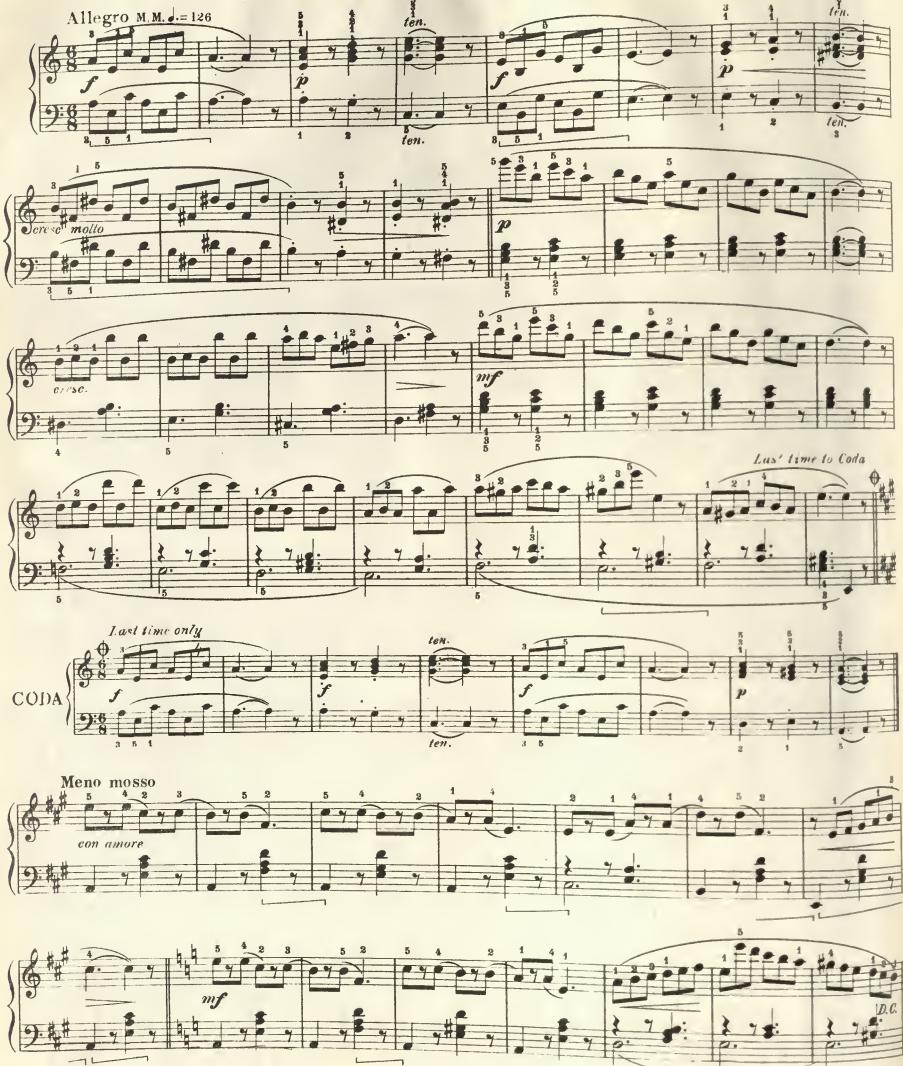
No 1

C. S. MORRISON, Op. 135, No 1

THE ETUDE

FLY AWAY! SCHERZO CAPRICE

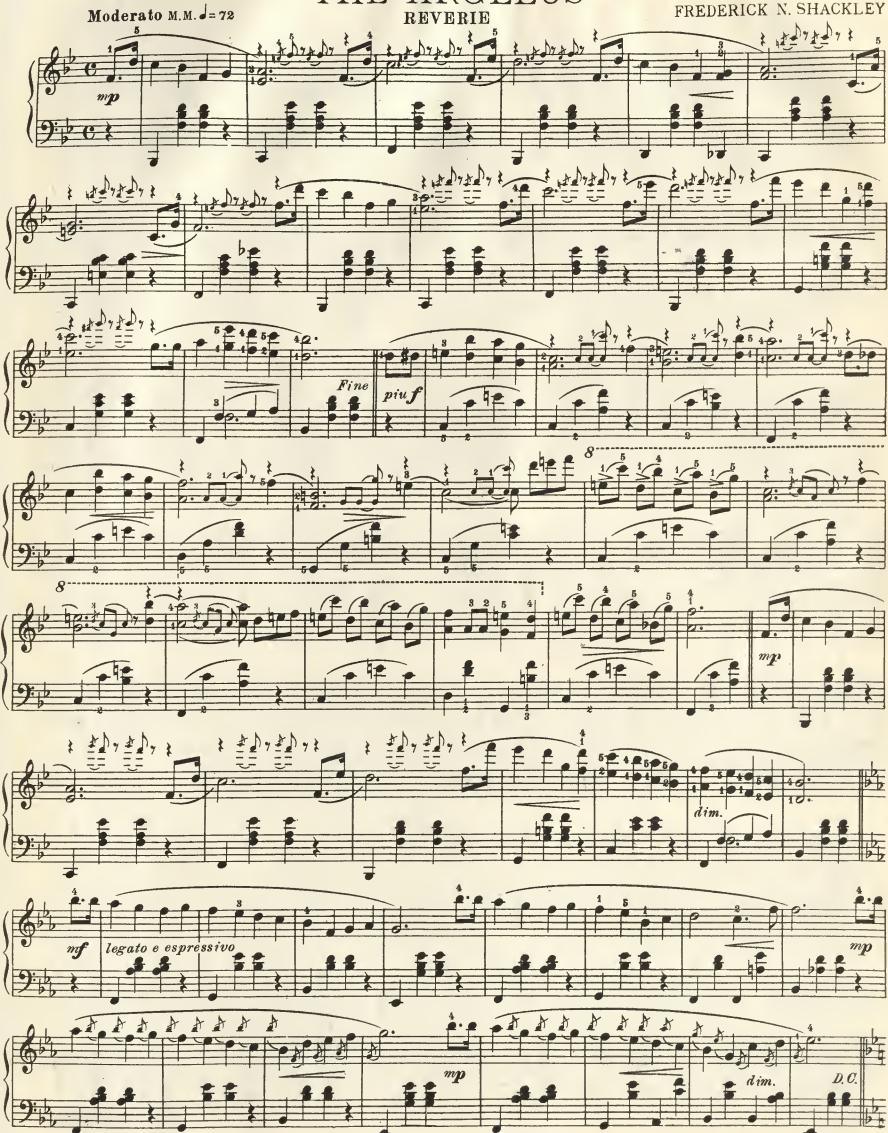
LUDWIG RENK



THE ETUDE

THE ANGELUS REVERIE

FREDERICK N. SHACKLEY



THE ETUDE

CLASS RECEPTION
MARCH
SECONDOVivace M.M. $\text{♩} = 120$ CHAS. LINDSAY
Arr. by R. Ferber

THE ETUDE
CLASS RECEPTION
MARCH
PRIMOCHAS LINDSAY
Arr. by R. FerberVivace M.M. $\text{♩} = 120$

THE ETUDE

Arr. by W. P. Mero
Moderato M.M. $\frac{1}{4}$ = 72

MENUET IN G

No. 2

SECONDO

L.van BEETHOVEN

NORTHERN SONG

NORDISCHES LIED

M.M. $\frac{1}{4}$ = 72
Im Volkston (In the style of a Folk-Song)

(Gruss an G)

SECOND

R. SCHUMANN, Op.68, No.41

THE ETUDE

MENUET IN G

No. 2

PRIMO

L. van BEETHOVEN

Arr. by W. P. Mero

Moderato M.M. $\frac{1}{4}$ = 72

NORTHERN SONG

NORDISCHES LIED

M.M. $\frac{1}{4}$ = 72
Im Volkston (In the style of a Folk Song)

(Gruss an G)*

PRIMO

R. SCHUMANN, Op.68, No.41

* Greeting to G (Niels W. Gade). The first four notes of the melody spell the name "G-A-D-E."

a)

THE ETUDE

SOARING
AUF SCHWUNG

"Soaring" is essentially a *fantasia*, or more properly a *rhapsody*: the tempo, is not to be held strictly, but to be faster or slower as the mood changes. The form is a sort of rondo of three subjects. The first subject occurs four times; the second twice; the third once only.

Notes by W. S. B. Mathews

Molto allegro M.M. = 96

sehr rasch

a) The difficulty of reaching this tenth may be obviated for small hands by playing the lower C and B flat of the melody with the left hand, the right hand will take the part when it comes within the octave. This method leaves the left hand still free to play the bass note in the third measure.

b) At the beginning of the second measure bring out the upper D flat; it needs to sound out like a trumpet.

c) Take the first chord with the right hand, after which the left hand will continue the alto melody, here and later throughout the piece. Observe that the low C is an octave lower than written.

d) The two soprano F's are not tied by this slur, although the notation has nothing to show the contrary. The customary dot over the first note

was omitted, probably, lest it should unduly shorten the quarter notes.

e) The tenor phrase of six notes here is made to sound out softly, but quite perceptibly; it is a subordinate melody. The principle difficulty of this passage is to carry the sixteenth notes in a perfectly uniform rate of movement.

f) Be careful not to produce a melody effect with the right hand here by striking the upper notes too strongly.

g) The right hand melody is to be somewhat *staccato*, and to be plainly heard answering that in the bass.

h) The left hand A flat, A natural, B flat etc. are to sound softly but with a certain fullness of tone, like a horn.

THE ETUDE

i) The chords in the right hand ought to be played rather firmly, and the upper note has to sound out like a song, the entire effect is that of a choral movement, the melody a little louder than the other voices, the eighth notes carrying the rhythm of the accompaniment.

j) This effect is much like that above at "i", but the whole is louder

here. The dotted quarter notes must be held their full value, and in order that the tone may continue in satisfactory quantity they must be taken with a little more force than would otherwise be necessary. The same is true of the dotted half notes in the bass.

THE ETUDE

508

k) Mysterious.

1) Here original *tempo* is resumed, and the climax is reached with the sonorous entrance of the principal subject at the double bar.m) The Metronome marks indicate approximately the *tempi* usually taken by artists in the different parts of this piece.

THE ETUDE

509

CARMEN POLKA

BIZET

Arr. by M. GREENWALD

Tempo di Polka M. M. d=108

THE ETUDE

SONG OF THE HARVESTERS

"The sylvan slopes with corn-clad fields
Are hung, as if with golden shields."

E. L. ASHFORD

Allegretto M.M. = 108

basso ben marcato

last time to Coda

Coda (last time only)

con anima

a tempo

cresc. poco a poco

a tempo

rit.

mf

THE ETUDE

cresc.

rit.

D.C.

GIPSY RONDO
RONDO ALL'ONGARESE
Finale of the Trio in G

JOS. HAYDN

Arr. by Hans Harthan

Presto M.M. = 126

mf

p

cresc.

pp

mf

cresc.

THE ETUDE

THE ETUDE

SPINNING-WHEEL CHORUS
THE FLYING DUTCHMAN

FIRST PERFORMED AT DRESDEN, 1843

RICHARD WAGNER
(1813-1883)

Arr. by M. Greenwald

THE ETUDE

LA SCINTILLA
The Spark

MAZURKA SENTIMENTALE

L' Etincelle

LOUIS MOREAU GOTTSCHALK Op 21

Moderato

*con espress.**p misterioso*

THE ETUDE

THE ETUDE

TO THE END OF THE LANE

DAVENPORT KERRISON

sprightly

Moderato

How far will you go with
How far will you go with

me my love? To the stile, or the bridge, or the great oak tree? The lane is a lone-ly and fear-ful place, And there's
me my love? When the lane is passed and the great oak tree? The path-way through life is sad and lone, And there's

no bod-y journy-ing there but me. The lane is a lone-ly and
no bod-y journy-ing there but me. The path-way through life is

fear-ful place, And there's no bod-y journy-ing there but me. sad and lone, And there's no bod-y journy-ing there but me.

She smiled at the stile with a sweet dis-dain, She scoffed at the bridge, and the great oak tree, And looked me full in the
She smiled at my plaint with a sweet dis-dain, She laughed at the path-way, so dull to me, And looked me full in the

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face, and said, And looked me in the face, and said, "I will go to the end of the
face, and said, And looked me in the face, and said, "I will go to the end of the

lane with thee, I will go to the end of the lane with thee," world with thee."

1. *impassioned* 2. *world with thee.*

coda voce *pp*

A HEART OF GOLD

ROBERT W. SERVICE

REGINALD BILLIN

Andante con moto

1. God made a heart of
2. God gave the rose its

Ped. simile

Gold, grace of Gold, And the Shin-ing and sweet- and true,
of glow, And the lark— its ra-diant glee, But

Gave it a home of fair- est mould, Bless it and called it, you.
bet-ter than all, I know, I know God gave you, heart, to me.

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Registration: Sw. soft 8 ft.
Gt. Melodia to Sw.
Ped. soft 16 ft to Sw.

CURIOUS STORY

Prelude

R. SCHUMANN

Moderato M.M. = 96

Sw. add 4 ft. Fl.

Gt. Sw. box shut

rit.

Cpl. Ped to Gt.

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Sw. Vox Celeste and Viole de Orch.
Prepare Gt. Dulciana
Ped. Bourdon 16 ft.

MEDITATION*

"Call Me Thine Own"

F. HALEVY

Andante M.M. = 84

Sw. add Fl. 4'

mono mosso

pp

rall.

*Especially suitable for weddings
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Picking Out the Right Kind of a Piano

By B. H. Wike

PEOPLE who buy their first piano should be as careful and considerate as they would be in buying clothing. A good piano is a joy for years. Of course standard makes are preferred above those that are not standardized. Usually, you will find the old standards and "reliables" advertised regularly from year to year. A durable instrument should have a well balanced action, which makes it easier to play than those haphazard together by unreliable companies. All things considered, it is best for the inexperienced buyer to call upon some musical friend to help make a selection from the most reliable dealer to be found.

If the home will permit, either as to room or as to finances, it is preferable to buy a grand piano. This you will get more volume and accuracy of tone. On the other hand, the upright served its purpose, occupies less space and is usually cheaper. If the piano is for a beginner in music see that the action is responsive enough so that none of the muscles of either the arm or the hand will be injured from any amount of practice. It should be played with a hard, stiff action which the purchaser, if a student of the family music teacher, had adjusted to accommodate the child's weak fingers. I did not see how the change was of any benefit, for a trial at this piano one evening convinced me that it was much harder to play on than it would have been without the adjustment.

Be wary of the piano salesman who calls some one in on his own invitation alone to try the new instrument in your home. If you know the person as well as he does, all may be well. I once received such an invitation one evening to go to a neighbor's house where a new piano was in a conspicuous place in the front room, waiting in dumb anxiety for its intended buyer to say the word and pass over the price. This salesman had said nothing to the family as to his intentions; but he spoke to me about playing "something soft and mild." I was willing enough to try the new instrument, but had my mind made up that I would not buy it. I asked him if that highly polished case cost no matter whether I played *ppp* or *fff*. I tried both effects for my own satisfaction with the result that I was fairly well satisfied with it when playing piano, but greatly disgusted when I ventured into forte. He was not at all angry and evidently wouldn't mind any great vibration without going to pieces. Later the salesman was in a rage when he met me and said: "What made you play too loud on that piano that evening? You shouldn't do that when showing off a new piano." His remark seemed fatuous, and I immediately realized that I had before played upon new instruments that were a delight no matter what my dynamic notions were. Be careful where your new piano comes from. You will find many reliable makes and a great many unreliable ones.

The Joy of Service

By Hazel M. Howes

How many music teachers, especially those in or near large cities, where the responsibilities and opportunities are great, are doing all in their power to inspire and uplift their community through the wonderful art of music? Many are the splendid work within the four walls of the studio, in the concert hall, but are there not shifting responsibilities and pleasure by these limitations? I do not wish to infer that the studio is not a good medium by which to reach the public. Every experienced teacher knows of its merits.

But what of the pupils, and there are many in the average studio that find it impossible to come to the studio? Many mothers do not wish small children to

go from home for their lessons and we must understand and respect this attitude. There are instances where ill-health would prohibit the pupil's attendance. Are we, as teachers, not overlooking a great opportunity by not making the necessary sacrifice to instruct these persons?

Would it not be worth the inconvenience to devote at least one afternoon a week going to pupils who are unable to come to the studio? By arranging the pupils according to the location of their various homes, much time may be saved, and who could not enjoy a walk through a few streets of his home city or town once a week?

Know Your Piano

By Anna Hurst

"Know yourself," is an adage deemed an important one—so important, indeed, that it is hurled at us from the mouths of great teachers ever since it first decorated the portals of the temple at Memphis. We should like to see the aphorism phrase this into "Know your piano!"

In addition to the musician's technical knowledge of music he should as a matter of common knowledge know as much of the piano as possible. The teacher may reply that one does not have to see inside of a clock to tell time. But one does not work the wheels of a clock; he is not a mechanician. When one sits in front of a piano he becomes part of the machine and the player must realize this and know a little something about the principles of that machine. All that the violinist does in the way of making tone with his fingers and his bow is done mechanically in the

piano. The violinist gives the greatest amount of attention to the matter of tone production because he has to make every note he plays. The pianist has this work done for him mechanically, and therefore he never thinks about the process.

In addition, the student and the teacher should know very certainly, indeed, the limitations of the piano, where it should be placed in a room, how it should be used for various other things which are continually ignored. They should know why the lid of the piano should be opened for solos and closed for accompaniments. There are, of course, cases where this procedure should be reversed, depending upon the volume of tone of the piano, the location of the piano in the room, the size of the instrument and the size of the hall.

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Some Vital Truths About Singing

By S. Camillo Engel

Those of my readers who expect to find in the following lines anything new regarding singing will be disappointed. All that possibly can be said about it has been done. The subject has been treated not only exhaustively but repeatedly from all possible angles, from an anatomical, physiological and physical point of view. Nor is it worth my while to produce in the reader that languid feeling of indifference which is the reiteration of statements made before, and often containing merely a few columns of *Tur Erste*. But to sift the "truth" from all the chaff that obscures it; to present it unceasingly until its rays of light shall have penetrated the most obscure minds and shall have quieted the most perturbed inclinations, that is worth a present writer's while, and it is this that the reader will find within these lines. I take it for granted that all of us believe in an orderly universe; a universe regulated and controlled by all-wise, unalterable, unchangeable laws. The law of gravity is one of these; the law of sound, another; from the thunderous roar of a Niagara Falls to the chirp of the cricket. One of that law's eternal truths is that elastic, not rigid, bodies will successfully carry sound-vibrations. Therefore, rigidity of the body or parts, or only one part of it, is antagonistic to the sound美.

Cultivate Non-Rigidity

Here it is the first duty and the first task of the student of singing to cultivate non-rigidity of the body, making such beneficial influences on the voice as fixed diaphragm, fixed larynx, or fixed chest position, etc., impossible. Absence of bodily stiffness can be acquired by the power of mind over matter. Try the following (Hindoo) exercise: stand on the floor, close your eyes, raise one arm, then the other—sayings to yourself as you do so, "heavy as lead," "heavy as lead." Dropping the arm, make up your mind to release its weight, to let it pass out of it, bringing home to your consciousness the ensuing feeling of lightness. Repeat with the legs. Rise, and go through the same process.

Away With Wrinkles

Various as are the complicated relations of our civilization, they all lead up to a certain definite tenetness of life, the expression of which can be plainly read in our faces. The following advice will not only prevent the premature establishment of the inevitable wrinkles, but will also promote the conscious "letting go" of the habitual tightness of our face-muscles in special, and non-rigidity in general. Before going ready to bed, or after one is in bed before falling asleep, turn your mind to relax the skin of the face from the forehead and temples downward. By watching (mentally, not with the eyes) the resulting movement you will be astonished at the habitually screwed up condition of your face. This will help you understand what is meant by acquiring non-rigidity of any part of the body. A variety of words, such as plastic, passive, elastic, etc., has been used by different writers to convey

to the student what non-rigidity means. It seems to me that there is a term, up to now entirely overlooked, which can be used to advantage, and this is the word "responsive."

The body must be responsive, it must be on the alert, must be in equilibrium as well as in parts responsive especially to the demands of tone美. So far as the student is concerned, as the word "responsive" is used, it means "active." The ear is the sole judge and arbiter of the nature of the tone and having conquered for itself that place of eminence that rightfully belongs to it, the student, having assiduously cultivated it, will be safe from stumbling into that dangerous pitfall of "physical sensitiveness" with the slogan "sensitivity." You simply cannot be too sensitive; it is easy to understand that certain physical changes in the vocal organs have to take place when singing different tones and vowels. Giving himself up to watching for these changes the student cannot fail to notice the various physical sensations. But how on earth can anybody tell whether they are the correct ones or the opposite? Whereas if the ear and the ear alone is left to watch the results of the various mechanical experiments, it is led to unerringly associate the tone-quality and if that is satisfactory the physical adjustment is "ipso facto" correct and does not have to be watched for. If then the ear is so trained that it fulfills all its important mission so that consciousness of physical sensation does not exist for him, the student will have the moral satisfaction (which is a sensation of an entirely different kind) of bathing, yes bathing in the beautiful tone-quality of his, artistically produced voice, which will envelop him with a perfect wealth of isochronous vibrations.

Incipient Terminology

It is wonderful how inexact the terminology of the text-books on singing are. The terms used, not only do not awaken a definite idea in the student's mind, but very often create even a false one. Take for instance the expression "tone-attack" or "attack of tone." The reason is that this utterly misleading word "attack" includes two conditions absolutely antagonistic to a good tone. First, it conveys violence. One cannot attack anything, from an enemy in the trench to a dinner before one, without violence or vehemence, which differs only in degree with the nature of the object to be attacked, aside from the physical aspect, which is in tone-production, as so frequently reiterated, is entirely misplaced. The reason is that the person to be attacked, the person to be sacrificed listens to the voice, which is the essential. Second, it is only an enemy that one would attack, fall upon with force. But the tone-producer, teacher, who, however, is considerably easier to offend than an enemy, to three months, and one vocal teacher—a broken-down opera singer, though still below thirty, of my acquaintance claims to place students in opera after six months of study. It is an age in which a man is permitted to come before the socially elect and display his wonderful discovery of a new and shiny way of becoming a singer by psychology. This happened a few years ago in the drawing-room of a wealthy New York woman. After the lecture a sheet of paper was passed and the lecturer collected the names of two

of these is one of the requirements of the vocal teacher, and the student should bear this in mind before he commences, or during his studies. The student should do nothing to do for one who is deficient in this important qualification. The ear is the sole judge and arbiter of the nature of the tone and having conquered for itself that place of eminence that rightfully belongs to it, the student, having assiduously cultivated it, will be safe from stumbling into that dangerous pitfall of "physical sensitiveness" with the slogan "sensitivity." You simply cannot be too sensitive; it is easy to understand that certain physical changes in the vocal organs have to take place when singing different tones and vowels. Giving himself up to watching for these changes the student cannot fail to notice the various physical sensations. But how on earth can anybody tell whether they are the correct ones or the opposite? Whereas if the ear and the ear alone is left to watch the results of the various mechanical experiments, it is led to unerringly associate the tone-quality and if that is satisfactory the physical adjustment is "ipso facto" correct and does not have to be watched for. If then the ear is so trained that it fulfills all its important mission so that consciousness of physical sensation does not exist for him, the student will have the moral satisfaction (which is a sensation of an entirely different kind) of bathing, yes bathing in the beautiful tone-quality of his, artistically produced voice, which will envelop him with a perfect wealth of isochronous vibrations.

A Better Term

"Inception" as defined by Webster means: "act, or process of beginning, commencement, initiation;" and that is what everyone means. Then why not use the word "inception" in the meaning of "beginning"? The "inception" of the tone, therefore, must not be accompanied by a small explosion, sounding like a click; it must not be preceded by an aspirate either, but, the release of air and precise adjustment of the vocal bands being exactly simultaneous (please forget it), the tone will make its appearance full, round on the pitch and well poised, as it would.

This leads me to speak of another expression that is in the minds of the different people using it assumes a different meaning. It is "placing" the voice. One author means by it the ability to intone correctly; another, the skill with which the tone is produced (?)

and the reader is led to believe that

the voice will be put—as we might a concrete object—in a certain locality.

Another again confounds it with the development of the voice, mechanical and otherwise, etc. I take it that what is meant by it in its ultimate sense is the impression to be made on the ear, and that it appears to come from on high; that it is far above the stored-up sea of air underneath it, unmeaning of the tone-producing instrument or the motive power that sets it going. Hence, to "place" the voice would be, in my humble opinion, the more accurate term; and my practical experience teaches me that the student can be led to believe that he has an idea of what I mean by "place" of the voice, whereas, "placing the voice" gives him a hazy, foggy idea, the sense of which he perceives only in its outlines, without enabling him to grasp the substance.

The Real Legato

Of all the styles in singing, the "legato" is the most difficult to acquire, as it is the rarest to be heard in our day. The reason why it is so seldom met with? It takes so long to accomplish it. We live in such a hurried, shoddy age. An age that not only tolerates but demands the shoddy. The qualities of one of these are not leather, the silk of our hose is not silk, the wool of our clothes is not wool, and so on ad infinitum.

It is an age in which the man, who promises to teach any language in twenty lessons, not only exists but flourishes. I heard the same promises held out by at least one professor-teacher who, however, was considerably easier to offend than an enemy, to three months, and one vocal teacher—a broken-down opera singer, though still below thirty, of my acquaintance claims to place students in opera after six months of study. It is an age in which a man is permitted to come before the socially elect and display his wonderful discovery of a new and shiny way of becoming a singer by psychology. This happened a few years ago in the drawing-room of a wealthy New York woman. After the lecture a sheet of paper was passed and the lecturer collected the names of two

dozen would-be disciples who were all eager to avail themselves of the tempting offer. It is the age "par excellence" of get-rich-quick and learn things quick.

What is Legato?

In order that the reader may understand why the "legato" (I do not qualify it by the adjective "perfect," because an imperfect legato is an anomaly) is so difficult and requires so much time for its acquisition, I will give him the underlying physiological reasons with the request not to let his fingers do his thinking whilst pronouncing it. The legato depends on the degree of precision with which the vocal bands adjust themselves in exactitude with the pitch of each successive tone (half or whole) in the most rapid as well as slow tempo. This precision must be accompanied by such smoothness that the tones, to the auditor, do not much follow each other as drop into each other's places. If one were enabled to see the marvelous accuracy and exactitude with which the vocal bands, as a whole, do their work, he would be greatly surprised at the delicate part of the larynx, in obedience to the natural effort to reproduce an ideal legato, unerringly cooperate, one would certainly have to admit that it takes a great deal of time to bring about the necessary automatic control. To further impress the reader, I repeat: it is the true legato is the invariable substitution of one tone for another without a break, aside, aspirate being permitted to intrude between them.

To the discriminating musician the singing of to-day, either on or off the stage, is entirely void of color. What one hears, regardless of the sentiment expressed, is either of the mechanical or the breathy, tasteless, colorless, qualities. In manipulating his tints, in coloring, it is again the painter who can be the best teacher. The singer who can

teach the art of coloring his voice according to the sentiments expressed by the words and music, his performance falls far short of artistic requirements, he deserves the name of "fiasco" and deserves to be dispensed with. He must learn to in- and de-color the volume of his voice, without injuring the quality; to express truthfully by means of it the entire gamut of the emotions. It may not be quite unnecessary to mention it, but the performance of the "messia di voce" does not entail any physical exertion on the neck or elsewhere which in- or de-colors with the tone. Nor should the mouth be gradually closed in diminishing the forte, as so often noticeable. A perfect *messia di voce* is synonymous with perfect breath-control; one must never think of the "breath" as the cause of the tone.

The "breath" is the tone soft, it will never suffice to be used as an increasing tone and it will leave you as such. Truly, it may be said, "as man thinketh (the tone) so it is."

If one considers the wealth of material to be mastered in order to become a singer, one cannot help but marvel at the universal ignorance among students, not only as regards the time required but also as regards the means to be employed. I know of a number of students, who were given operatic airs of the florid variety, without any preparation, to develop their voices on. One, personally known to me, studied in this fashion, one entire year; her publum was silent, signifying that she had no voice, who had been wrongfully accused of having been the cause of the deterioration of singing has this to say: "No doubt, there is no study requiring such close application as the study of singing. It demands not only the unceasing attention to the smallest details of the vocal teacher, but requires incessant and patient-trying exercises extending over a long time, on behalf of

the student, are the voice-emissions can be said to be free from the defects and the voice to be perfectly developed."

Most people seem to think that a good natural voice, with perhaps a pleasing appearance added, suffice to make one a singer. These endowments are but the fundamental (requisite) conditions which, at most, justify the contemplation of a career as a singer. But patience, constant application and unquenchable enthusiasm are needed to reach the goal.

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Department for Organists

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Keeping Out of the Rut

By Roland Diggle

Practically organists are more apt to get into a rut than any other members of the musical profession. Why this should be it is hard to say, but I am afraid it is owing to the fact that when they start out to follow their profession they have a lot of spare time which lies heavily on them. If at this time is not made use of in the right way, they soon become lazy, and in a little while are satisfied to follow the lines of least resistance. Another reason perhaps is the loss of enthusiasm. How many organists are there who have gone to their first organ recital and are not inspired to find a new organistic choir and congregation, and a minister who gives no support or encouragement? It takes a wonderful amount of enthusiasm and personality to overcome such obstacles as these, but at the same time it is safe to say that the really a man in the profession is one who has made a success in his work under such conditions, and surely there is nothing that would broaden one's character, or keep one out of the rut better than such a success.

I have in mind a man who accepted such a position eight years ago, and salaried himself the organist, and the choir consisted of some seven members. A more discouraging outlook for an organist could not be imagined, and yet to-day that man has through his own efforts created one of the best posts in the state. His choir has increased to 100, and has a fine new organ; a choir of 75 voices, all the teaching he can attend to, is the "big man" musically in a city of 25,000, and is the happiest and most go-ahead organist of my acquaintance. You couldn't put a man like this in a rut if you wanted to.

How did he do it? Well, in the first place he did a whole lot for nothing. He hadn't been in the place a week before he advertised that he would give free voice lessons for three months to all would sign an agreement to sing for one year in his choir. At the end of one month he was giving fifty lessons a week, and at the end of the second month fifty lessons a week. Early in the third month the organ broke down altogether so he called a meeting of the choir and told them he would continue the lessons for another month free if they would each sell tickets to a concert. The organ was repaired for \$100, tickets were sold and \$400 raised which put the organ in working order again. Not only this but the advertisement he got from the concert was worth more to him than anything else could have been, for it showed the people that he could do things. This was the start of his voice lessons, for he must remember that up to this time he had not received anything apart from his church salary of \$50 a month. He agreed with his choir to continue their lessons for twenty-five cents a lesson; to all outsiders the price was a dollar a lesson. At the end of the sixth month he had sold his organ and was still studying and he had some twenty pupils besides. About this time he went to the president of the local Chamber of Commerce and suggested that they should have a glee club under their aus-

ties which could sing at conventions, banquets and meetings. The idea took hold and they told him to go ahead and organize one. They did not offer him any salary but gave him a room and piano to practice and a piano to play on, and of course he had a glee club of thirty-five voices who made such an impression at the first banquet they sang at that the Chamber of Commerce voted \$400 a year to keep it going, and it is still going. During his second year he organized a Choral Society, and three concerts have been given each year since, and the choir has increased to 100 voices. He has a soprano-harmonic and congregation, and a minister who gives no support or encouragement? It takes a wonderful amount of enthusiasm and personality to overcome such obstacles as these, but at the same time it is safe to say that the really a man in the profession is one who has made a success in his work under such conditions, and surely there is nothing that would broaden one's character, or keep one out of the rut better than such a success.

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Popular Interest in Bach

Dr. J. FRED WOLLE, in an address to his famous Bach Choir at Bethlehem, said one night after a rehearsal:

"Most of Bach's music is written down in musical notation, but you will find that the ornamentation you will find there the seeming complexity of Bach vanishes and you have music as natural as the harmonic progressions of the folksong. That is why people who don't know one note from another may enjoy Bach.

I claim that one need not understand the technique of it to be moved and uplifted by great music. Those musically untrained are just as deeply impressed by Bach's musical production as professional musicians. When I walk along a country road and see a beautiful tree I enjoy the sight of it to the utmost. I couldn't admire it any more if I were a botanist and could describe the structure and scientifically classify that tree. And so it is with the music of Bach. It has universal appeal."

Who is an Organist?

By Arthur Bird

In answer to the question "Who is an organist?" I hear someone say: Anybody who plays an organ. This answer is literally correct, but it is well known, especially those who think or believe that they hold this; thirdly, those who play because there is nobody else within call who can. Let us begin with these last mentioned. For countries where towns, with course the obligato churches, show out of the ground and blossoms right with the addition of organ in the choir, the organist of the rank and wily weed in the corn field, it is an utter impossibility to supply all the numberless organ benches with people worthy of the seat. Under such circumstances, anybody is good enough and she, or it, who can perch on a bench, even six feet high, and Old Mother Nature's sight a six-foot board and claim and finger it for better or worse, is invested with the most honorable title of Organist of the — Church. This collection comes under the head of *Emergency* or *Chance Organists*, and if they unfortunately must be tolerated, they can neither be taken in as organists nor can they be taken in as organists. The second part of Group No. 2 consists of those who have either self-taught or been taught to play a reed or cabinet organ. Good friends, and of course admiring ones, persuade them to climb higher, for you know that you can play a small organ, you can play a church organ which is much more interesting and pays so much better, and then the influential friends provide the necessary position.

Thus, little by little, these amateurs develop into the kind of organists who double the stumbling attempts to pedal the bass notes with the left hand, or as it is painful to the ear of every real organist. Such organ players, sailing as they do under the auspices of loving and powerful friends, can well be called "patronage organists."

The Real Organist

The genuine organist is one who has the very little organistic knowledge that allows him to not enjoy it, and that although he may not enjoy it, the members of the congregation would. When the time came for a new instrument it would be much easier for him to get what he wanted if he had got all he could out of his old organ. And so on with the organ, and the organist, and getting out and making a success of things he can only sit back and grumble. Is it any wonder that he never gets anywhere at all? So I say to you who are afraid of getting into a rut, awake to your opportunities, keep your enthusiasm and above all keep busy. If the mountain won't come to you, it's up to you to go to the mountain.

teachers in small towns and villages are always likewise the organists. Especially in Germany this multifarious functionary is often a bad one. The reason for this is that many of these teachers take up the organ while attending the seminary, thus they acquire a certain routine, which, if opportunity is favorable and circumstances demand it, often blossoms into more or less virtuosity. One is often surprised to hear in a very poor village, a very good organist,

our guild; for no instrument is so complicated as our beloved one and no artist is obliged to practice so incessantly and assiduously, seldom a bad one. The reason for this is that many of these teachers take up the organ while attending the seminary, thus they acquire a certain routine, which, if opportunity is favorable and circumstances demand it, often blossoms into more or less virtuosity. One is often surprised to hear in a very

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Department for Violinists

Edited by ROBERT BRAINE

Position of the Bow Arm

A violinist who is teaching in Texas writes: "Some teachers insist on the elbow remaining close to the side—ever tying it down. What about this? I am teaching pupils that there are four planes, for the elbow, corresponding to the four strings on the violin, that on the G string the elbow is high and on the E low."

One student is entirely correct in her view of the matter, and she might add that there are three additional planes, which are employed when playing double stops, the position of the elbow being lower when using double stops on the E-A, somewhat higher for the A-D, and the highest for the D-G.

Of all mischievous half-truths, this is doubtful if there is any one which has done more harm to the development of the correct method of violin playing than this mistaken theory, which is so prevalent among ignorant violin teachers and amateurs. The elbow should not be held close to the side at all times in bowing, no matter what string is used. These teachers have their pupils continually practicing with a book under their arm, or tie the upper arm to the body with a piece of clothes line. I even heard of a bright gentleman who had a string bring an old coat when he came for his lesson, and gravely stitched the sleeve to the body of the coat and directed his pupil to always practice in that coat.

It is quite true that the elbow should be held close to the side when bowing the strings A, D, and G, but it should be held close to the side, not the body, but the side, but in a comfortable, free position. If the pupil in the earlier stages of violin bowing occasionally holds a book under his arm only while playing on the E string and when using the upper part of the bow, he may get a good idea of the proper position of the elbow, but when being held in that place, but to try and teach the arm close to the side while bowing on each string of the violin, spills disaster if persisted in. The science of the matter is this; the wrist must work at all times in the same position (at an angle of greatest range of movement) to insure that the string is being played upon, and the only way to accomplish this is to raise the elbow, as the A, D and G strings are used. Let anyone hold a book under his right arm and try to use the full length of the bow on the A, D and G strings, and the ridiculous contortions he will make in the effort, will at once convince him of the absurdity of holding the arm close to the side, at all times.

The position of the bow arm, the wrist, and the various curves and movements necessary for correct bowing, must be the same, whatever string is being played upon, consequently the elbow must be raised to the proper distance as the back strings are attacked, to bring this about. Thus it results that there are seven planes (i. e. positions for the arm and elbow) for each string of the violin, and one each for the three double stop combinations, E-A, A-D, and D-G.

The victim of this false theory of keeping the arm constantly pressed tightly to the side are legion, and thousands of violin players have been ruined for any good playing by being started in this style. I have seen many a collection of pupils who have acquired a faulty cat's-paw method of bowing in this manner which was almost impossible to eradicate.

The Thickness of Violin Strings

It is of the utmost importance, if the violin is to sound at its best, that it be strung with strings of the proper size.

Violin strings of the same kind are made slightly different in thickness, since some violin sound better with thin others with thick and others with medium strings.

For ascertaining the correct size of string a device called a string gauge is used.

This consists of a thin plate of brass or other metal fitted with slots of different size or with tapering slots marked with numbers, into which the string is slipped, and the proper gauge ascertained.

The correct gauge once learned strings of the proper size should be ordered from a dealer by number. The same gauge should always be used when once the best thickness has been learned.

An expert professional violinist learns by experience the exact size of strings which suits his violin best, but the student or amateur is likely to be led to believe that the size of the string, which could not be remedied by the sound-post and bridge, cost him for his teacher or any good experienced violinist, for the latter to experiment with, in order to ascertain the size of each string E, A, D, G, which suits the violin best. The size of the strings makes a very great difference in the tone of the violin. Many violins which are constructed with thin strings would be insufferable with very thick. Again, it does not follow that all the strings should be proportionately thin or thick. Very few violins are perfectly even in tone, and a rule, buys strings without paying attention to their general tone, but the violin often has to be varnished for the tone of his violin would be vastly improved by being strung with strings of the proper size, and as a result his playing would also be improved, for being accustomed to drawing a good tone from a string of a certain size, he would not draw as good tone if a string of different size were substituted, at least not until he got accustomed to it.

The Charm of Modesty

Speaking of the modest bearing of the great violinist Joachim, while playing a great violin work, a reporter asked him, "What is your secret?" Of great result attending Herr Joachim's professional visit to London is that it yields both professors and amateurs opportunity after opportunity of studying his manner of playing the works of the giants of music.

How Herr Joachim executes these compositions—how differently from the self-styled "virtuosi," how purely, how modestly!

Spacing the Strings

Violinists should see to it that their strings are correctly spaced on the bridge. Violinists and violin students who set their own bridges, and even some violin makers, who are not experts in their profession, space the strings on the bridge by guess, as a rule, whereas the strings should be spaced with the greatest care. The E string should be set directly above the center of the left foot. This brings these strings directly above the sound-post and bass bar, respectively, which is the best position for them. The spacing of the strings for a full-sized violin and normalized bridge is indicated in the following diagram:

G. D. A. E.

Karl Joseph Lipinski

A GENERATION or two ago it was the ambition of every advanced student of the violin to master the *Military Concerto* of Lipinski, and while this interesting piece of music is not studied so much at present it is rarely heard in public, the life of its author has much in it to interest the student of violin playing.

Karl Joseph Lipinski, violinist, cellist, composer of violin music, and the honored friend and associate of Paganini and other leading musicians, was among the most famous of the many eminent violinists which Poland has given to the violin art. He was born in 1790 at Radzin, in Poland, and was the son of a real estate agent, who was an amateur violinist as well. The boy inherited the musical talent of his father, who was an amateur violinist. He soon learned all his father had to teach, and by way of diversion took up the study of the *cello*, by himself, advancing so rapidly that he was soon able to play Romberg's Concerto. In later years Lipinski always attributed the broad and powerful tone on the violin, for which he was noted, to these early studies on the *cello*. He sometimes appeared in concerts as both violinist and cellist.

He soon returned to his violin, and at the age of 20 we find him director at the theatre at Lemberg. The leader in this position was expected to conduct the rehearsals with the piano, but as Lipinski could not play the piano, he led the musicians with the violin. By the use of double stops and broken chords, he was accustomed to play two or more parts of the opera, and this constant practice of piano playing, and his skill in playing with the bow, in the hands of a violin, was of great value to him in his solo work when playing at concerts. He became famous for the purity and good intonation of his double stopping and broken chords.

After four years at Lemberg, Lipinski resigned in order to spend three years in private study. The wonderful style of the violin playing of Paganini attracted him to Italy. He first heard the great Italian at Piacenza, and attracted attention to himself while seated in the audience by being the only person to applaud the first adagio played by Paganini. After the concert he was introduced to Paganini and they became great friends, often practicing together on two or more occasions playing together in public concerts. This friendship was shattered later when the two violinists met at Warsaw in 1829, as they became rivals, and there were warm arguments among their respective adherents as to which was the greater violinist. At this time it was said that Paganini was asked if he were the greatest violinist in Europe. To this he replied, "The second greatest violinist is Lipinski."

His playing was shattered later when the two violinists met at Warsaw in 1829, as they became rivals, and there were warm arguments among their respective adherents as to which was the greater violinist. At this time it was said that Paganini was asked if he were the greatest violinist in Europe. To this he replied, "The second greatest violinist is Lipinski."

An interesting story is told of Lipinski's visit to Dr. Mazzurana, an Italian, 90 years of age, who had formerly been a pupil of Tartini, the object of the visit being to get some ideas of Tartini's style. The aged doctor told Lipinski, who played a sonata by Tartini for him, that the style was not so good as that of Tartini, but was unable to play it for him on account of his great age. He, however,

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Early Summer Closing.

Small things sometimes cause dissatisfaction. Our effort is to send your order in the day you receive it, but when we close on a week earlier during the summer months on days Saturday a half day earlier, orders sent otherwise would be sent the next day, and twice would be lost. Our patrons will please consider this in sending their orders and receiving them. We will do our best to expedite before noon any day no difference will be occasioned, but orders received by us in the late afternoon mails will naturally be affected, and for those shortcomings we ask indulgence.

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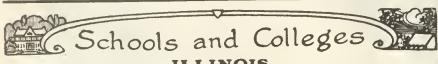


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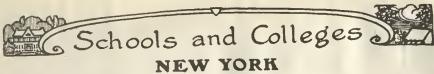
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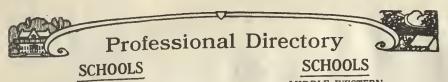
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